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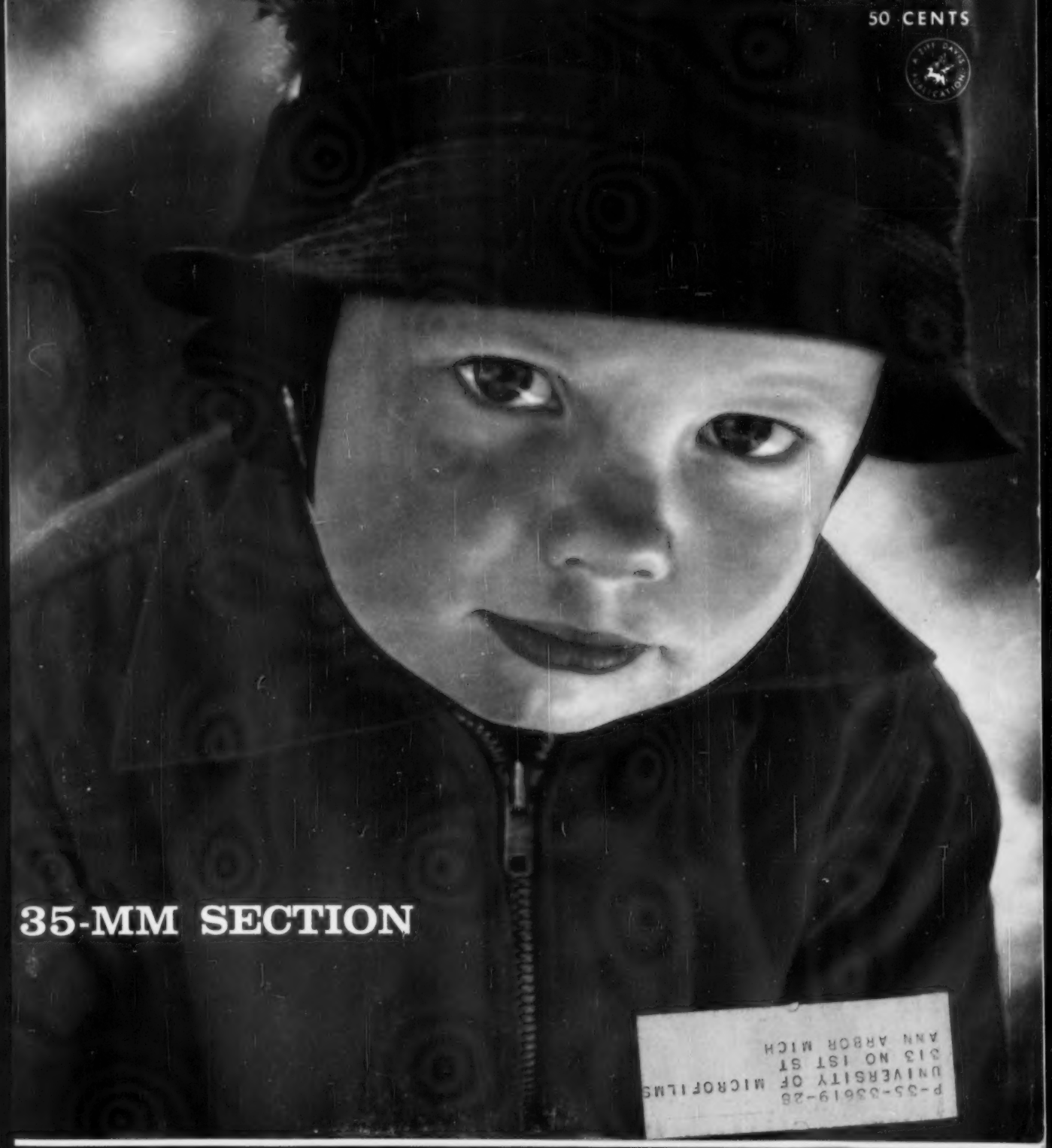

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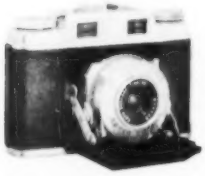

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VOLUME 39, NUMBER 6

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Erle S. Myers of Salem, Mass., made this picture of Paul Kelly, the four-year-old son of a neighbor. He used a Praktiflex FX with a 58-mm Primoplan f/1.9 lens. The exposure, on Type A Kodachrome, was 1/100 second at f/4. A Type A (#85) filter permitted the use of this film outdoors. With the light coming from behind, Myers' white shirt acted as a reflector to throw additional light on Paul's face. He has been taking photographs for about three years.

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LETTERS TO THE EDITOR

Our 35-mm Section

I've just received my October, 1956, issue and found your new 35-mm section very interesting. But I think that Bob Schwalberg's belief that the 35-mm camera will replace the 4x5 camera in press work is daydreaming. The *Milwaukee Journal* may be one exception (*35-mm Goes to Press*, August, 1956) but I dare you to come up with more exceptions.

G. P. McCausland
New York, N. Y.

Congratulations on the new 35-mm section and its sensational development of a long-felt need. The article by Bob Schwalberg and the revealing suggestions of Arthur Barney (*How to Get the Most from 36 Exposures*) are excellent.

Paul C. Thomas
Fargo, N. Dak.

I have followed with great interest your many articles on 35-mm photography and have noted the growing enthusiasm among camera fans for the small cameras. I'm especially appreciative of the articles you publish on new films and equipment and would like to congratulate Bob Schwalberg for his fine work. It might interest you to know that when I first became interested in photography in 1937 the big factor was the second issue of Popular Photography. I owe you a vote of thanks for that for I've been enjoying myself immensely since.

Joe Van Wormer
Bend, Ore.

Until a few years ago, I thought my 35-mm camera suitable only for color slides. After reading articles in your magazine on 35-mm photography and doing some experimental work, I have found

Becky Gould in "35"

this camera can produce negatives from which excellent black-and-white enlargements can be made. Once a 4x5 camera was considered an absolute necessity for good print quality. I added a dry-battery portable speedlight to my Argus C-3, which made a good combination for both color and black-and-white photography. Here is a sample of my 35-mm photography, a picture of my daughter.

George A. Gould
Portland, Ore.

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TOOLS AND TECHNIQUES

by Norman C. Lipton

A round-up of recent developments and significant trends

Speedlight Battery Metering. Electronic-flash manufacturers have recently begun to cater to the equipment user's concern as to the condition of their powerpack batteries. The first unit to appear with a metering device was the Megalume 3, introduced at the MPDFA trade show last March by Nems-Clarke, Inc. (more about this below). The second was the new Strobonar 91A, a relatively high-powered portable unit recently announced by the Heiland Division of Minneapolis Honeywell. The Strobonar 91A is energized by a set of eight rechargeable nickel-cadmium battery cells, or, in case of emergency, by as many size D photoflash cells, which are the same size as the rechargeable Gould cells with which the unit is supplied. A battery meter which is situated on top of the powerpack case indicates whether the nickel-cadmium battery needs recharging (or in the case of photoflash D cells, replacement.) During recharging, the meter shows the degree to which the cells have been re-energized. The recharging device is built into the powerpack, current being supplied by any household 60-cycle a-c line. The connecting cord can also be used to operate the unit directly from a-c or to re-form the capacitors of the unit between shooting sessions—to minimize drain on the batteries. This is done by flipping a selector switch. Among other features of the new Heiland unit are: a two-outlet powerpack, each delivering 100 watt-seconds to its connected flashtube; a 900-volt Kemlite tube installed in the standard 4-inch Heiland reflector; plastic-covered steel powerpack case which weighs 12 pounds with the batteries included. Price is in the neighborhood of $215.

The battery meter of the Megalume 3, a 50-watt-second unit listing at $69.95, is situated on the back of the flashtube head. It indicates directly how many stops the camera lens must be opened up or stopped down to compensate for the condition of the powerpack battery at the time the exposure is made. The Megalume 3 can be operated with household a-c, with 4 photoflash D cells, or a high-voltage battery. The a-c connecting cord is permanently attached to the 4½-pound leather-encased powerpack, and no modifications are necessary when switching from one battery type to another.

800-Exposure Rollei. Whether a bulk-film magazine for the Rolleiflex and Rolleicord cameras was sufficiently needed to warrant a tooling investment has fascinated a number of adventurous manufacturers during the past twenty years. In T&T for November 1954, we reported the development of a 150-exposure Rollei magazine taking unbacked 2¼-inch-wide film. The designer, who lived in Italy, was looking for an interested manufacturer, and apparently without success. In our report on the 1956 Chicago trade show of the PA of A published last month, we referred briefly to a 50-foot 35-mm Rollei magazine developed for distribution by the Hollywood Equipment Company. (Apparently, underwater photography had made the need pressing.) On an extended field trip to the West Coast shortly after the Chicago show, we called on the distributor to get a close first-hand look at the new bulk-film magazine. A number of major modifications had been made on the basis of prospective customers' reactions at the show. The unit, formally named the Falcon Rollback Attachment, has been redesigned to take 100-foot loads of 35-mm as well as 65-mm (the Todd-AO width) double-perforated film. This provides about 800, 35-mm double-frame exposures or 530, 2¼-inches square. Instead of utilizing a suitably modified standard Rollei back obtained from Franke & Heidecke, the equipment makes use of a single custom-made casting. As in the earlier prototype model, automatic film stops are provided as well as a quick method for removing short lengths of exposed film from the magazine for processing. Units should be available for sale on or before December 1st, according to the distributor; the price will be about $200.

Technicolor Expansion. The announcement last August 9 of the purchase by Technicolor Corporation of the assets and business of Pavelle Color Incorporated has made Technicolor the world's largest independent processor of amateur color films. Earlier in the summer, Technicolor, which had long been the largest manufacturer of color motion-picture release prints began the processing of 35-mm amateur Kodachrome film under license from Kodak at their Romaine Street plant in Hollywood. This was an end result of the now famous and controversial Kodak consent decree. The service was being conducted through dealers in western United States on film collected from customers, and also by direct mail to photographers by means of processing bags sold through Western film dealers. At the time of the purchase, Pavelle Color Incorporated was producing color prints and enlargements from color transparencies and had a processing service for 35-mm Kodachrome film as well as Anscochrome and Ektachrome. Immediately, Technicolor engineers were dispatched from Hollywood to establish uniform procedures and processing standards for Kodachrome at their new Eastern plant, which will operate as the Pavelle division of Technicolor New York Corporation, offering their complete service in the East and Midwest. (Kodacolor and 8- and 16-

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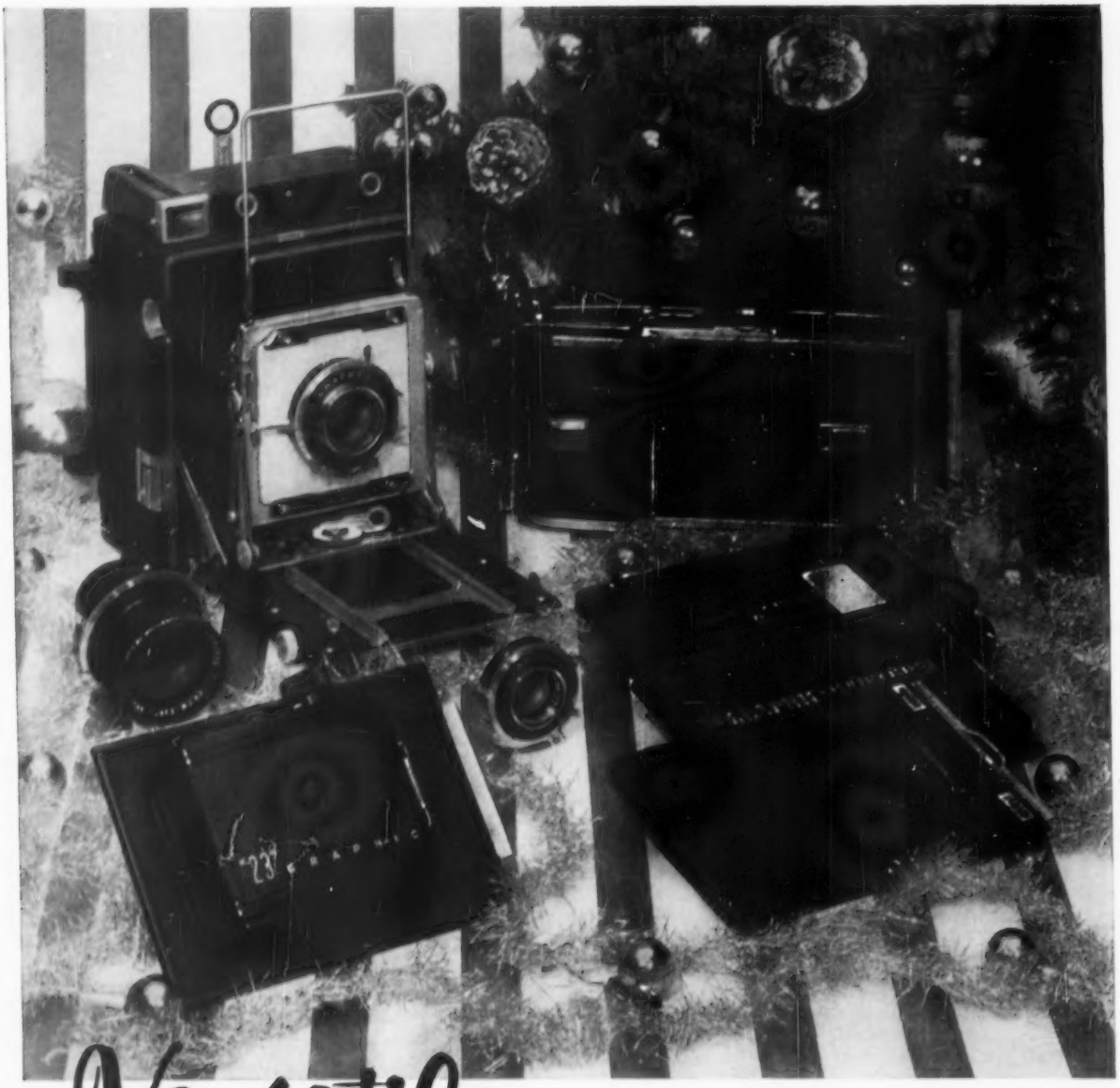

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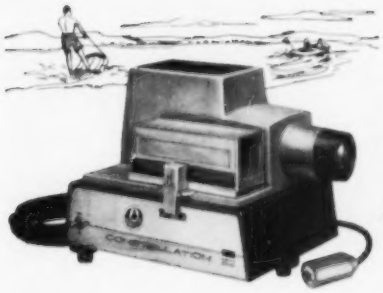
90mm Optar f6.8 lens	106.65	5.76

*six months



New Constellation

GRAFLEX 500 WATT SLIDE PROJECTOR

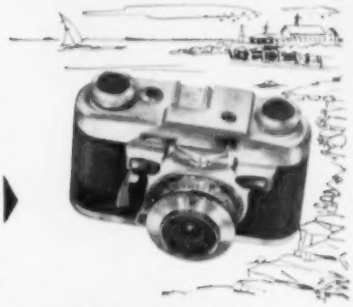
The only 500 watt projector with remote control and automatic slide changer selling for under $100. Has 4-inch f/3.3 lens, fills 40-inch screen at 10 feet. Built-in automatic changer uses popular Airequipt 36-slide magazines. Fan and heat absorbing glass element protects slides. Precision cast aluminum body.

Constellation with automatic changer and remote control	$89.75
Constellation with automatic changer	$67.75

Graphic® 35 CAMERA

Matched companion for the Constellation projector. Take and show brilliant transparencies. The only camera in the world with exclusive Push-Button Focusing and Spectramatic flash settings . . . makes it easier for you to get perfect results. Has all other popular 35mm camera features. Complete outfit including camera (f/2.8 lens), case and flash for as little as $5.40 a month.

Graphic 35 Camera with f/2.8 lens	$87.50
Graphic 35 Camera with f/3.5 lens	$77.50



Stylist Deluxe

16mm SOUND PROJECTOR

The luxurious looking Stylist features lightweight portability, quick, easy set-up and ultra-smooth performance. Operates at both sound and silent speeds, sets up for threading in seconds. Lift-off solid cover contains 8" Alnico permanent magnet speaker, take-up reel and speaker cable. Has Triple-Claw movement, reel arms pivot directly into position. $419.85

Graflex 22 TWIN-LENS REFLEX

The best reflex buy on the market! Has 85mm f/3.5 lens for sharp resolving power from corner to corner. Matched f/3.2 viewing lens gives bright image on the full-size ground glass reflex viewer. Modern styling, all metal body. Produces large 2¼ x 2¼ transparencies or black and white negatives for superior projection and prints. Pay only 10% down.

Graflex 22, f/3.5 lens, X-F-M shutter	$74.50

AMPRO® Hi-Fi Two Speed!

TAPE RECORDER

Only the Ampro Hi-Fi recorder gives you the clarity and realism of "living performance" plus provisions for completely functional dictating and transcribing. A crossover network system combining two electronically balanced speakers achieves matchless realism through perfect tonal separation.

PIANO-KEY CONTROLS

Positive electromagnetic operation eliminates all mechanical linkage and provides push-button control for starting, stopping, recording, playback and rewind. Interlocked switching makes it impossible to jam mechanism, spill or break tape. Has automatic shut-off.

Other features include: electronic recording-level eye, recording speeds of 7½ and 3¾ i.p.s., safety lock to prevent accidental erasure, fast forward speed of 72 i.p.s. and automatic selection locator, fast rewind of 120 i.p.s., mixing control for professional "voice-over" radio-phono sound.

Graflex dealers offer convenient Graflex Easy Payment Plan. Monthly payments as low as $13.50.

Ampro Hi-Fi Two Speed Recorder	$249.95
Ampro Hi-Fi Two Speed Recorder-Radio Combination	$284.45
Matching Console Speaker (Accessory)	$69.95

Write Dept. P-120, Graflex, Inc., Rochester 8, N.Y. All prices include federal tax where applicable and are subject to change without notice. Slightly higher in Canada.

GRAFLEX $10,000 PHOTO CONTEST

NOVEMBER 1-DECEMBER 31

Grand Prize

2-WEEK PAID VACATION FOR TWO

HOTEL VARADERO INTERNACIONAL, VARADERO, CUBA via CUBANA AIRLINES

Pay only 10% Down

GRAFLEX EASY PAYMENT PLAN

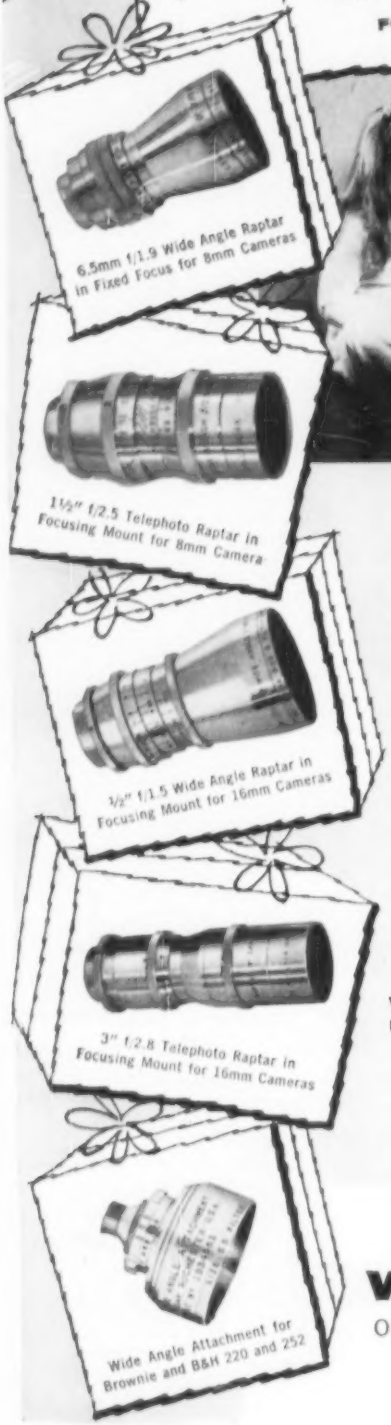
Graflex Dealers are in the 'Yellow Pages'

GRAFLEX *Prize-Winning Cameras*

Add Expression to Your Movies

with WOLLENSAK LENSES

FOR 8mm & 16mm CAMERAS



Wide Angle and Telephoto lenses are indispensable to good movie making. Use a Wide Angle lens to set the stage . . . introduce a scene, shoot indoors in confined areas. Use a telephoto lens to identify the person or place in your movie . . . bring distant objects up close . . . pick up details . . . shoot candid scenes.

The Wollensak Wide Angle and Telephoto Attachments make Brownie and Bell & Howell 220 and 252 Movie Cameras more versatile.

Wollensak's complete line of lenses offers a choice of speed and focal lengths to fit most cameras and pocketbooks.

WOLLENSAK PRODUCTS ARE SOLD BY THE BETTER PHOTO DEALERS

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WOLLENSAK

OPTICAL COMPANY, CHICAGO 16, ILL.

ROCHESTER 21, N. Y.

mm Kodachrome ciné film processing will be added soon.) On the basis of production samples which we saw on our field trip to the West Coast last August (including a tour of Technicolor's Hollywood plant), Eastern and Midwestern photographers will soon have a choice in Kodachrome transparency quality. Technicolor results were easily distinguishable from the output of Kodak's Rochester laboratory, which continues to operate, in that Technicolor-processed transparencies have a slight steel-gray tonality in blue-sky areas and somewhat less brilliant, vibrating, and "poster-ish" yellows and reds than have been the hallmark of Kodachrome in the past. Technicolor spokesmen expressed confidence in their ability to maintain this quality consistently with the aid of rigid temperature-control equipment which they had employed in processing their "Monopack" film (a professional motion-picture version of 35-mm Kodachrome) in years past.

As for the future, Technicolor is planning to institute 8- and 16-mm movie-film processing in Hollywood early in 1957, and also to build facilities in Hollywood for duplicating all of the amateur color-processing services of the Pavelle plant in New York. Leo Pavelle, who served as president of Pavelle Color Incorporated since its inception in 1946, will continue with Technicolor as director of amateur film-processing activities.

Autoscreen Film. The mechanism of producing a film with greater versatility than E-K's Kodalith Autoscreen Ortho Film which automatically produces a halftone dot pattern when exposed and processed is outlined in U. S. patent No. 2,742,833 issued 4/25/56 to R. M. Evans, R. E. Stauffer, and H. C. Yutzy (assigned to E-K). In the prospective material, a halftone pattern is printed in the form of a green sensitizer solution on a blue-sensitive lithographic emulsion. By exposing through a blue filter, the user gets a continuous tone image only; through a green or yellow filter, a halftone image. Consideration is given to the possibility of imprinting a 50-line green-sensitive screen for newspaper cuts and a 120-line red-sensitive screen for magazine reproductions. Eleven product and process claims are covered by the patent.

8-mm Movies in Japan! The possible entry of Japanese products in the 8-mm home movie field is presaged in an article in the June 1956 issue of *Japan Camera Trade News* entitled *8-mm Movie Becoming Increasingly Popular*. According to the article, home movies were extremely popular in Japan 25 years ago among the privileged class. Equipment and film were both imported from abroad. Last year, it is reported, low-priced 8-mm movie cameras were brought out in Japan by J. Osawa & Co., Ltd. and the Elmo Company, Ltd. This equipment proved so popular that the two leading film manufacturers in Japan, Konishiroku and Fuji, "launched headlong into the production of 8-mm black-and-white and color films." The article in question concludes with a summary

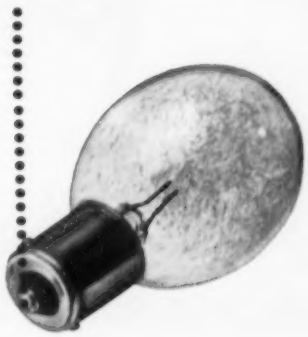
DON'T LICK, POLISH OR SCRATCH FLASH BULB BASES

USE NEW G-E #5 FLASH BULBS WITH THE BASE CONTACT THAT CAN'T CORRODE!

If you have to lick, polish or scratch the base of your flash bulb to insure good contact, you may be spoiling your socket! *Licking* leaves a residue which tends to corrode sockets, robbing batteries of their punch. And *scratching* and *polishing* are not always effective in removing socket-spoiling corrosion.

The sure-fire way to keep your socket free of corrosion—and guarantee that your flash bulbs fire *every time*—is to use the new G-E #5 bulb with the base that *can't corrode!* Pure tin solder stays shiny clean for the life of the bulb—guarantees an easy flow of current (without moistening) for best flashability.

So don't be a Socket Spoiler. Use new G-E #5 bulbs with the base contact that *can't corrode* and be sure of perfect contact every time.



Progress Is Our Most Important Product

GENERAL ELECTRIC

Read What The Experts Say:

"Top-quality 35mm camera . . . for the person who wants a fast-working, high-precision miniature with all the features associated with the most expensive top-brackets . . ."

". . . an extremely sharp six-element 48-mm Hexanon f:2 lens which rivals the performance of lenses costing considerably more than the Konica itself"

". . . this new model is a camera to entice all those who haven't the budget for the more expensive interchangeable lens-types; who haven't need for lens interchangeability; who want a quality camera to back up their present equipment for color slide shooting . . . the Konica fulfills all these desires."

"Rapid-fire finger lever advances the film and sets the shutter in two quick strokes"

"Combined range and viewfinder system which is the equal of some found in cameras costing three times as much"

"...nine-speed between-the-lens shutter with speeds from 1 second to to 1/500 second and MFX synchronization . . ."

". . . withstands comparison with any other camera produced today. Inside and out, they've succeeded magnificently."

You'll agree—see Konica III at your dealer, or write for complete Editors' Report:

KONICA CAMERA CO., 76 West Chelten Ave., Philadelphia 44, Pa.

Canada: McQueen Sales Co. 1648 West 4th Ave., Vancouver 9, B. C. Venezuela: Seijiro Yazawa, Apartado 3179, Caracas

outline of the manufacturing plans of seven Japanese concerns which have already introduced or announced their intention of producing 8-mm equipment in the near future. They include, in addition to the two aforementioned companies: Canon, Fuji, Riken, Konishiroku, and Tokyo Kogaku, KK. Additionally, Elmo is planning to bring out an 8-mm magnetic sound system.

"Exposure Values." From the trend of proceedings in the American Standards Association's Sectional Committee on Sensitometry, PH2, it is apparent that the concept of using light values to express a fixed relationship between shutter speed and lens aperture under given conditions of light intensity and film speed is here to stay. This is the system inaugurated in 1954 by F. Deckel of Munich with the introduction of the Synchro-Compur shutter with LVS (Light Value Setting) and interlocked shutter-speed and lens-aperture controls. It is certain that the term "light value" will not be used by the ASA, but some term such as "exposure value" meaning exactly the same thing will inevitably be adopted.

Odds & Ends. One of the immediate practical results of the acquisition of Graflex, Inc., by General Precision Equipment Corp. was an announcement that Graflex would be the exclusive marketing agency for the Ampro tape-recorder line and the Ampro Stylist 16-mm sound projector. Graflex and Ampro are cosubsidiaries of General Precision.

. . . New models of the Kodascope Pageant Sound Projector now have a single-switch film-reversing mechanism to facilitate operation by inexperienced projectionists as well as to permit instantaneous rerun of any sequence for review purposes. With this new facility, the projectionist can run off as much film as is needed to check for proper focus, loop, and sound quality and then quickly return to the starting position without being obliged to rethread the projector.

. . . Still another step has been taken by Kodak to stimulate the home processing of Kodacolor negative roll film—introduction of a Kodacolor Film Processing Kit (Process C-22) making use of only 16 ounces of solution in the various component baths. The entire kit is priced at $3.85, and it includes two batches each of developer and stop bath and one each of hardener, bleach, and fixer. Approximate capacities of the kit, within the prescribed storage time of mixed solutions, are 16 rolls of 828 film, 10 of 127, 6 of 620/120, and 4 of 616/116.

. . . May & Baker's highly concentrated liquid developer for films and printing papers, Jenrol, is distinguished by the small plastic bag in which it is packaged. One ounce of concentrate comes in each bag. The concentrate is diluted with water to make 30 ounces of solution for film development, 15 ounces for bromide papers, and 10 ounces for contact papers. Price: 45 cents per bag; distributed by George Murphy, New York.—

POLAROID CORP. CAMBRIDGE, MASS.

Q: What's the most wanted camera in America today?
A: The 60-second Polaroid® Land Camera.

Q: How good are the pictures it takes?
A: Terrific! (Great new panchromatic film.)

Q: What about getting extra copies and enlargements?
A: All you want.

Q: Can we afford one of these cameras?
A: Sure. 69^{95} or 1^{19} a week.

Q: How would Dad like one for Christmas?
A: WOW!

You Know The Man Who Owns One!

PETER STACKPOLE
Famous free-lance magazine photographer (shown with his underwater rig)

WALLY LITWIN
World-traveling free-lance magazine photographer

W. EUGENE SMITH
Internationally known free-lance photographer

BENN MITCHELL
Well-known free-lance photographer

SEY CHASSLER
Managing Editor, Pageant Magazine

LEO STASHIN
Famous free-lance magazine photographer

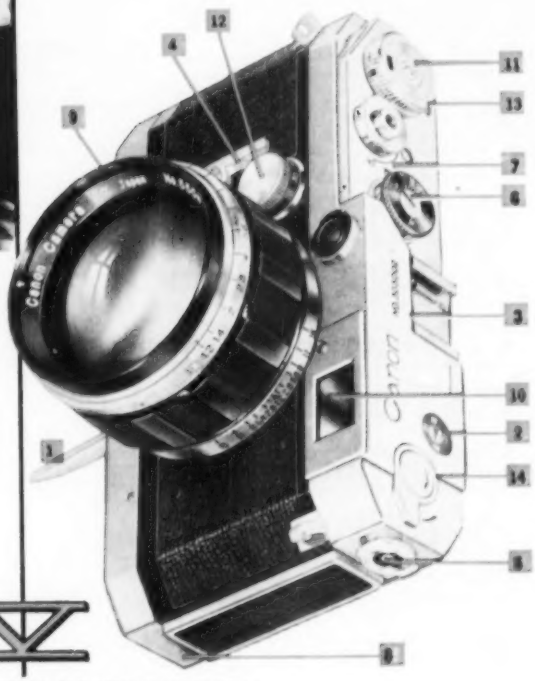
See for yourself why Canon increasingly is the choice of professionals and advanced amateurs the world over! At your Canon Franchised Dealer. Write for Canon's free booklet showing over 150 accessories of the Canon System of Photography.

Here's Why He Does...

Some of Canon's premium features:

1. Fastest operating—Single-Stroke Trigger advances film, cocks shutter, counts exposures *in one operation!*
2. Exclusive Tri-Position Viewfinder—50mm, 35mm, RF; *the most-needed settings!*
3. Unique Automatic Built-In Parallax Compensation—*for auxiliary viewfinders!*
4. Built-In Self Timer!
5. Improved Flash Contact—*frees accessory clip!*
6. Accurate Focal Plane Shutter—*speeds to 1/1000th second!*
7. Flash Synchronization—complete for all types of flash; *1 to 1/1000th sec!*
8. Fool-Proof Hinged Back Loading—*faster, easier!*
9. Screw-In Lens Mounts—*finest method devised!*
10. Single-Window Range-View Finder—*big, bright, accurate images!*
11. Alternate Film and Shutter Wind Knob—*lifts up when needed!*
12. Slow Speed Dial—*speeds to 1 sec!*
13. Single Glance Film Counter!
14. "Pop-Up" Rapid Rewind Knob

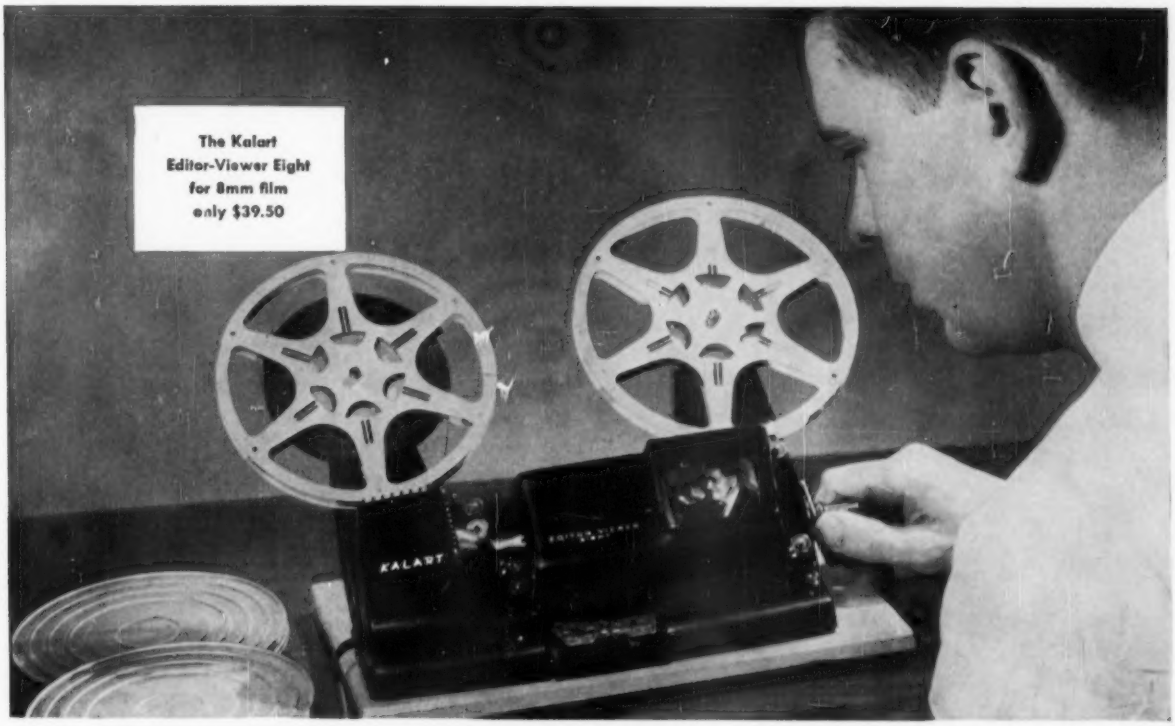
All this for only **$325.** with 50mm f:1.8 lens
$350 with 35mm f:1.8 lens



Canon V

"Heart" Of The New CANON SYSTEM Of Photography.

CANON Camera Co., Inc., U.S. Factory Branch: 550 Fifth Ave., New York 36, N. Y. *In Canada: Taylor & Pearson Ltd., Vancouver, B. C.*



You'll get a bigger kick out of your movies when you edit your films

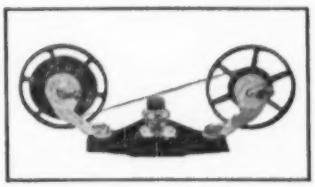
No one—particularly you, the movie taker—really enjoys films that aren't good from start to finish. So we suggest that you become your own movie editor.

With the Kalart Editor-Viewer Eight it's easy and it's fun to trim out and discard over-exposed and under-exposed portions of film, false starts, fogged ends and unneeded leaders . . . and then splice into one continuous show all your best scenes. You can join newly processed film to older film and insert titles where you want them.

The Kalart Editor-Viewer Eight is just what you need to quickly become an expert home movie producer. Its *big screen* makes viewing easy by enlarging the pictures 12 times. A 30-watt lamp, convection-cooled, permits you to look at single frames indefinitely without overheating film or straining your eyes. Its *custom built-in splicer* makes editing simple and swift —permanently welds splices—is handy, too, for quick repairs while showing your movies.

The optical elements of the Kalart Editor-Viewer Eight are all precision-ground and polished; mounted on a rugged steel chassis. A smooth drive, controlled by a single handle, provides both forward and reverse projection. The Bakelite housing and polished hardwood base present a handsome appearance. And the whole outfit folds flat in a 10″ by 14″ by 4″ handy-carry carton—weighs only 6 pounds. For complete details, see your camera dealer.

The Kalart Custom 8 Splicer-Rewinder. A stainless steel splicer and two self-locking Foldaway Rewinds mounted on a molded, shock-resistant base. Accommodates 400 ft. reels. Folds to 9½″ by 5¼″ by 5¼″ . . . only $10.95, less reels and cement.



The Kalart Custom 8 Splicer. Lifetime stainless steel construction. "Floating Action" scraper removes emulsion quickly, smoothly. Blades cut film ends precisely. Unfailing pressure makes splices stick . . . only $4.95. Craig Formula No. 7 Cement, 1 oz. bottle, 40¢.

The **KALART** Company, Inc.

Plainville, Connecticut

Producers of Precision Photographic Products since 1930: Speed Flash Synchronizers, Synchronized Rangefinders, KALART and CRAIG Movie Editing Equipment

YOURS FOR ONLY 10¢ . . . an easy-to-read, fully illustrated book that tells in non-technical language what every movie-maker needs to know about film editing, splicing, story-telling, sequence development; how to get humor, action, professional results. Regularly priced at 50¢.

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Enclosed is 10¢ for your book "Editing for Better Movies."

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Just cut out . . . paste up. It's done in a jiffy!

Make colorful movie titles quickly...easily

with Sylvania's Title Trick Kit!

FREE with your purchase of a pair of Sylvania Movie Lights or a Ceramic Blue Top Projection Lamp

Now you can dress up your home movies with sprightly full-color titles! Sylvania's Title Trick Kit contains lighthearted illustrations for subjects such as Jimmy's birthday party, a day at the beach, the honeymoon trip, and many others. Plenty of letters in the big alphabet sheet, too! They're white—so you can color them, if you like. Cut-out frame helps make your titles look neat and tidy. It's easy . . . it's fun! Your Sylvania dealer has your Title Trick Kit *now!*

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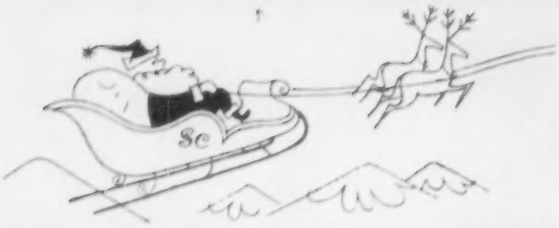
LIGHTING • RADIO • ELECTRONICS • TELEVISION • ATOMIC ENERGY

For studio-type light

For brilliant screenings

SYLVANIA®...fastest growing name in sight!

'Twas the night before Christmas, and all through our store
The presents were piled up from ceiling to floor
And Santa, as usual came here for supplies
With a song on his lips and a smile in his eyes.



And our well-equipped store once again is the place
For Santa to start on his holiday race
O'er city and village, o'er forest and foam
Bringing holiday presents to everyone's home.

Come in and see us!
Select from our wide assortment of fine Bell & Howell gift suggestions
— Gifts you'd love to **GIVE** *and* **GET!**

—your photographic dealer

SET! SIGHT! AND SHOOT!

Bell & Howell WILSHIRE with exclusive SUN DIAL

$39.95

Just "dial the sun"—sight through the picture-window viewfinder that's bigger than on any other 8mm movie camera—and press the button! Right then you begin taking thrilling, action-packed movies in gorgeous color or black and white on the very first try! Get 56% more picture area with 10mm f/2.5 lens—crisply sharp pictures under a wide variety of lighting conditions. Lightweight and compact . . . but ruggedly built to take hard knocks.

Here is the story of Bell & Howell's SUN DIAL SIMPLICITY!

No distances to estimate . . .
No other adjustments to make . . .
Just check the light and

ALL YOU DO IS DIAL

Match the sun in the sky to the "sun" on the dial and you're ready to shoot the exciting pictures you've dreamed of making! No wonder they call this the "World's Easiest-to-Use Movie Camera." It's *at least* as easy to use as the simplest of box cameras!

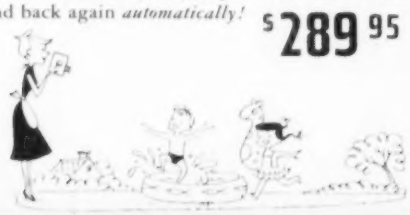
The WILSHIRE'S *a camera marvel, they say,*
The kind that makes movies the up-to-date way
With a SUN DIAL *in front to keep tab on the light*
So every exposure will come out just right.

World's only
FULLY AUTOMATIC MOVIE CAMERA!

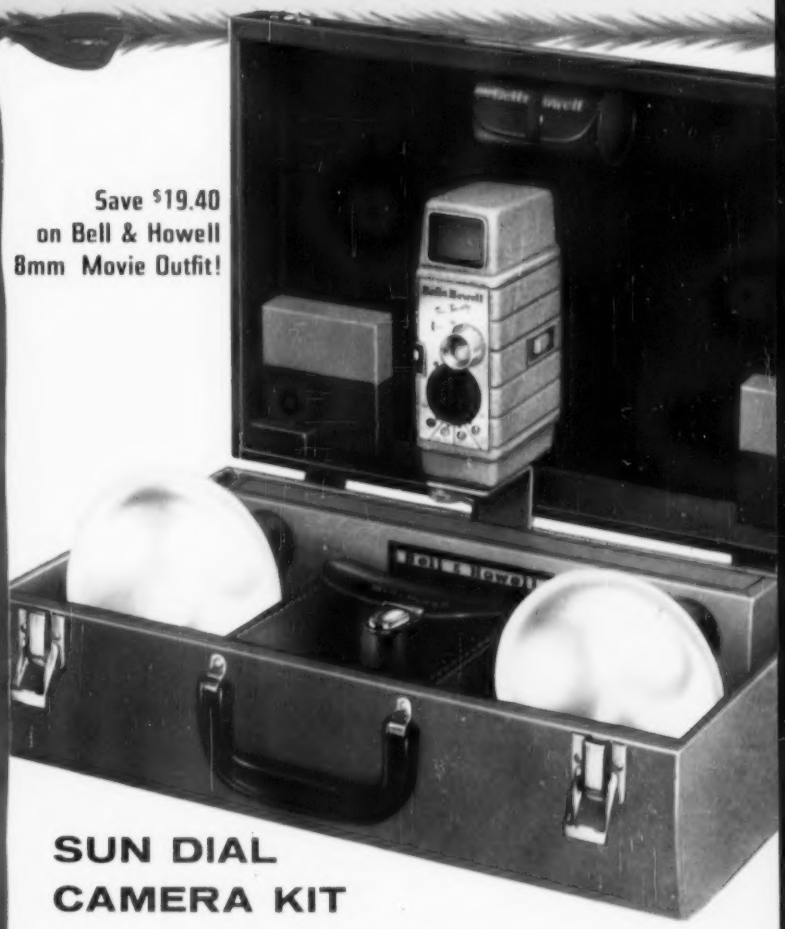
BELL & HOWELL'S 16 mm ELECTRIC EYE CAMERA

introduces an amazing new engineering achievement that revolutionizes movie-making! This spectacular camera has its own photo-electric meter that searches for and finds the correct lens stop then *sets the camera for you!* Adjusts its own exposure *continuously* as you pan from sun to shade and back again *automatically!*

$289.95



Save $19.40 on Bell & Howell 8mm Movie Outfit!



SUN DIAL CAMERA KIT
for taking movies indoors or out!

$79.85

Wilshire camera with leather case . . . movie light bar with two photo-floods . . . filter holder . . . and 2½X telephoto attachment that lets you make "close-ups" out of "long-shots"—all contained in a single compact, luggage-styled carrying case! Place for carrying films too. Everything you need for movie-making!

Bell & Howell brings Sun Dial simplicity to 16mm movies!

AUTO LOAD—Just match the dial to the sun and you're ready to shoot! Precision construction throughout. Get 56% more picture area with 20mm f/2.5 Sunomatic lens. Five calibrated speeds including slow motion. Swift, sure magazine loading. **$174.95**

Bell & Howell
finer products through imagination

Santa's holiday presents and holiday plans
This season are largely for camera fans
And his helpers, as often in Yuletides of yore,
Include all the clerks that you know in our store.

Bell & Howell SLIDE PROJECTORS

A gift the whole family will enjoy!

Introducing the exciting new ROBOMATIC!

Relax in the lazy comfort of your easy chair and —without touching the projector—enjoy a full tray of slides presented at their vivid best! An automatic timer shows each picture for as long as you want . . . then *automatically* changes to the next one! Brilliantly sharp 5" coated lens. Sunshine bright 500-watt lamp. Superb cooling that gives best protection for your slides. A *new* adventure in slide-viewing pleasure!

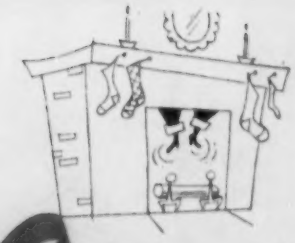
Complete with timer and case **$149.50**

Deluxe Model D 2x2 SLIDE PROJECTOR

Whisper-silent performance in a precision-crafted projector that features "Wind Tunnel Cooling." Protect your favorite color shots so they stay as beautiful as they were the day you made them! Easy, fingertip roller-bearing focusing. SELECTRON-Semimatic Changer—you never have to touch a slide by hand. Coated 5" f/3.5 lens with anti-reflection barrel. 500-watt lamp.

$74.75

They will show you the last word in gadgets, besides
All the new Bell & Howell projectors for slides.
With the B&H *trademark you always can tell*
It's a PRESENT *that's fit for the* FUTURE *as well!*



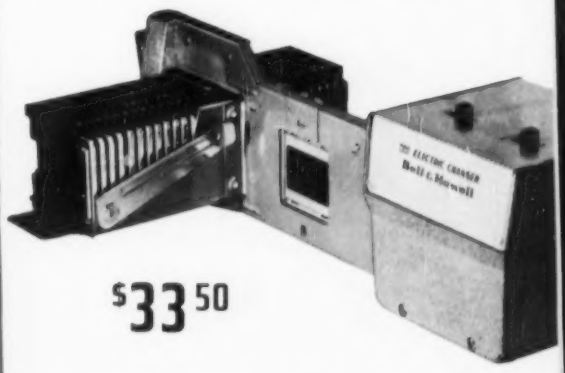
A great gift!

THE MOST POPULAR OF ALL SLIDE PROJECTORS

HEADLINER 303 Breathtaking is the word for the beauty of your slides when they're shown by this "best seller" projector! The HEADLINER 303 is a remarkable combination of precision craftsmanship and superb performance at a budget price. Brilliant screen image with 300-watt lamp, and efficient blower cooling provides slide safety and operator comfort. Critically sharp 4" f/3.5 lens. Handsomely finished, self-contained carrying case.

$59.50

This new ELECTRIC CHANGER makes your conventional projector FULLY AUTOMATIC



$33.50

A revolutionary new Bell & Howell accessory that makes slide viewing an exciting new pleasure! Takes all the work out of showing slides by *automatically* changing from one view to another . . . you don't have to be near the projector to show a full tray of pictures! Sturdily constructed for long service, completely reliable. Just the thing to give that slide fan you know—or better yet, put it at the top of your own "Wanted for Christmas" list for getting real viewing comfort! Fits most Bell & Howell and TDC slide projectors.

Only $23.50 *if ordered in place of Selectron changer on new Bell & Howell slide projector.*

Bell & Howell

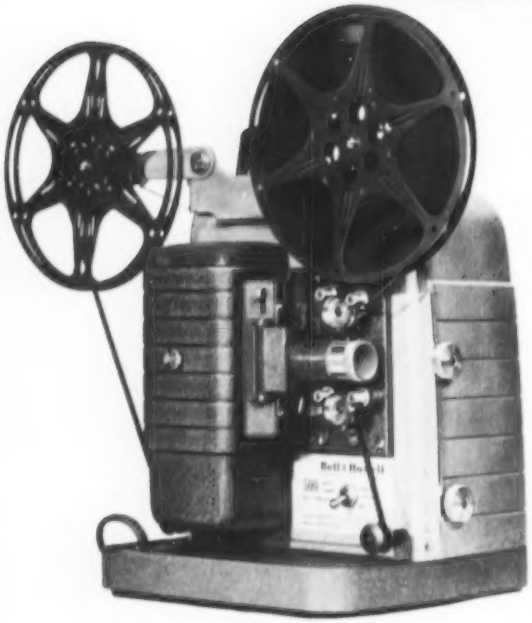
finer products through imagination

Right now in our store we have ready for you
A new tape recorder from B&H *too*
And movie projectors, the large and the small,
Whate'er your requirements, they satisfy all.

More fun from Home MOVIES with Bell & Howell PROJECTORS

8mm MATCHED SET— Everything you need for taking and showing home movies

Includes Monterey 8mm camera, leather case, 500-watt Monterey projector, movie light bar, photofloods, preview screen—even a cartoon film! **$147**
with Wilshire camera—**$137.00**



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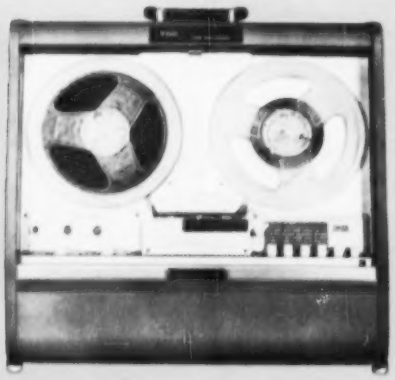

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COLOR CLINIC by David B. Eisendrath, Jr.

A famous technician solves your problems

I have been offered the job of making some big transparencies—about 24 x 30 in. and am told that some of the pictures will be shot on 2¼ x 2¼ film in a Rollei. Can I expect to get good results in such a big blow-up?—C.D.H., Muskegon, Michigan.

Like any reproduction, of course, this depends on the quality of the original and also how it is to be viewed. Obviously an enlargement from an 8x10 original and a 2¼x2¼ original can't be compared from a foot away. But a two-by-three-foot enlargement will have to be viewed from a distance of several feet, and from this distance I don't think you would find the picture too objectionable. Now, if the pictures are still to be made, and they must be made in a Rolleiflex, the new E-2 Ektachrome will have more definition and less grain than the older type. There is also a good consideration to be made here as to whether you should have the originals shot on Ektacolor Negative stock and then make enlarged transparencies directly from this or is it better to shoot them on the Ektachrome original and make the Ektacolor negative from this. I think that if you can make the color *negative* on film of the largest possible size you'd have less trouble with grain.

I have seen Kodachrome transparencies that have been blown up to unbelievable size and although the new E-2 Ektachrome is not as fine-grained as Kodachrome, I believe that the larger-sized original would probably make up for this difference.

NOTE: In these columns many months ago we reported for the first time in print anywhere that Kodachrome would return to Type A emulsions for use with photoflood. The material is now on the market, as you probably know. Here is another prediction: With Ansco having such good success with Anscochrome in Tungsten Type for 16-mm movies which the color-television people are finding so effective, look for an Anscochrome film for photofloods before too long. This will make available-light shooting in color fair game for all!

Color Photograms

I have been having fun making photograms in black-and-white and am interested in knowing what materials might be suited for making them in color.—K. R. M., Portland, Me.

Practically any of the color printing processes lend themselves well to the making of color photograms or shadow pictures. I have made some on Ansco material using colored filters over small spotlights. I have also heard of some made on dye-transfer matrices where they have been carefully planned, and then each color has been separately exposed and finally printed. I have also had the idea that it would be interesting and fun to make photograms on Flexichrome material and add the color later. Ordinary high-contrast black-and-white photograms are often colored with transparent water colors, although this just gives you colored shapes on a black background.

35-mm Salability

Now that the new color films are made in faster emulsions in the 35-mm size, are these salable to magazines?—O.L.G., Milwaukee, Wis.

The requirements for publication vary a good deal from magazine to magazine and from one set of pictures to another. Practically every national magazine accepts and likes color 4x5 inches and larger. Some of the magazines will accept 2¼x2¼ transparencies, although if the picture is to be used very large such as full page or on the cover it would depend very much on whether the picture could have been better shot with a bigger camera. The story on 35-mm is very strange. Many of the national magazines will use pictures shot on 35-mm Kodachrome; a few even encourage photographers to shoot Kodachrome. However the new Anscochrome and Ektachrome have not been out long enough to really present a fair test or shakedown. Neither of these films has the resolution or fine grain of Kodachrome, but they do have other attributes that encourage their use for certain kinds of jobs. If you intend to submit pictures to an editor it might be wise to query him as to what sizes he will look at and consider.

Of course a good picture—or rather, a great one—is always marketable no matter how it's made. Sometimes you may find an editor or magazine that likes a series of pictures made on 35-mm or 2¼x2¼ and complains that they can not get engravings from this size. In such cases, if they want the story badly enough, you might suggest that they pick out the pictures they would use and offer to have them duped on 4x5 size. Such a blow-up is never quite as good as if it was originally shot in the larger size, but some engravers will make a better reproduction job from a fair enlarged copy of a 35-mm shot than from an excellent original miniature.

If you want some suggestions as to people who do this kind of enlarging, write us and don't forget to include a stamped, self-addressed envelope.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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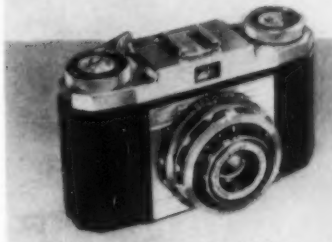

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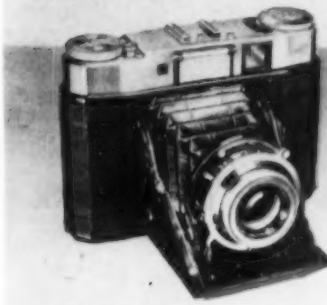

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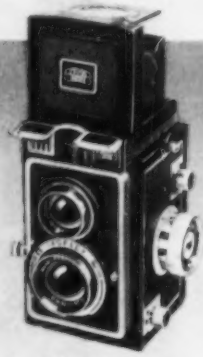

Ikoflex I-c. 2¼x2¼" twin-lens reflex. Scale of built-in exposure meter appears on ground-glass. Many other new features. Zeiss Tessar f/3.5 or Novar f/3.5 lens. Speeds to 1/300.

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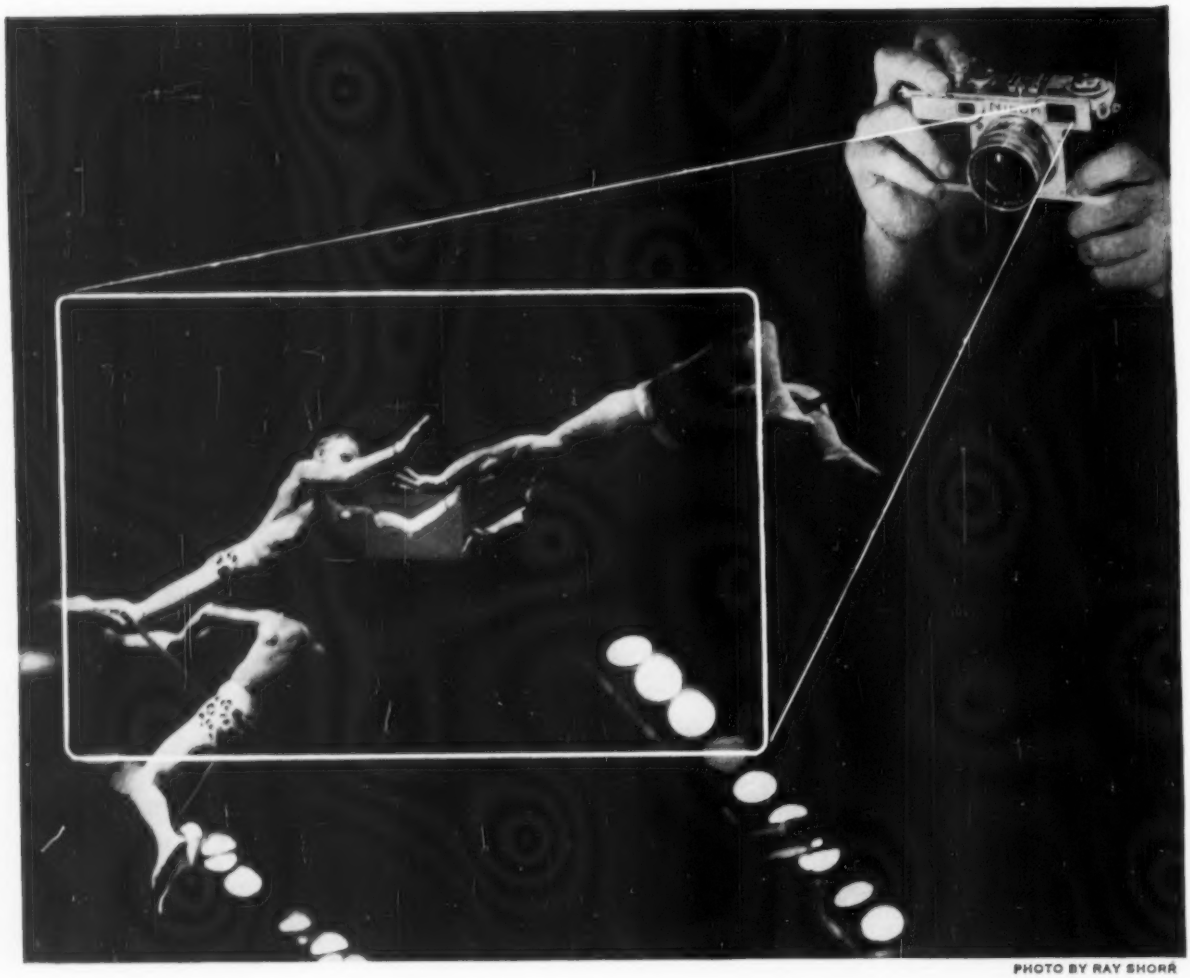

PHOTO BY RAY SHORR

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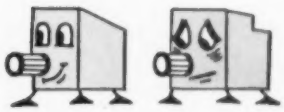

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Responsibility of Sender for Pictures Lost in Transit

If you're one of those photographers who has accumulated a large stock of pictures with a view toward selling them or even if you've got just a few which you'd like to sell, then you'll be mighty interested in a case recently brought in New York.

The photographer in question had brought a number of transparencies representing scenes of foreign countries to a picture agency for possible sale to its clients. The agency was unable to sell them and sent them back through the Post Office by parcel post and insured them for a nominal amount. The Post Office lost the transparencies and the photographer, understandably disappointed at not having received his pictures, instituted suit against the agency. The gap between the photographer's estimate of the value of the pictures and the agency's was as wide as the Grand Canyon.

So, the agency found itself with a lawsuit for thousands of dollars on its hands for a loss which was not its fault and the photographer found himself not only without the anticipated income but minus his pictures as well. Although it will be a long time before this case comes up for trial, there are important lessons to be learned from it.

Loss of pictures in the process of being returned to photographers has been happening with increased frequency. What are your legal rights in such a situation?

Legally the transaction is called a bailment, the photographer being the bailor and the recipient called the bailee. Where the parties agree on a method of return that method must be used. But where no method is agreed upon, then the recipient may use the same medium for return as that selected by the photographer for sending the pictures.

Now, the problem arises as to what happens where the pictures are returned by some method other than the one used in delivering them. Here, liability for loss must be founded on carelessness or negligence and when it is made to appear that the loss was occasioned by some misfortune or accident not within the control of the sender, he will be absolved from liability.

Coming to concrete examples. Suppose you deliver the pictures personally. Must they call you to their office and hand them back to you personally? Not unless you have so contracted. But that rarely happens. Everyone knows that picture agencies, magazines, and other sources for sale of pictures are usually flooded with far more pictures than they can possibly use. It isn't always practical for them to return pictures personally. So what most of them do is to return them via express, parcel post, regular mail, messenger, or other acceptable carrier.

Are the agencies or magazines required to insure your pictures? Well, that depends on the circumstances under which they are originally turned over. Many agencies and publications protect themselves by issuing a receipt limiting their liability for such losses, and others protect themselves even further by refusing to accept the pictures unless they are released from all liability for loss. Such arrangements are generally binding on the photographer. However, in the absence of such an agreement, there would probably be a legal obligation on the part of the sender to insure them when returning them.

How much should the pictures be insured for? That is the $64,000 question. The value of pictures submitted for possible sale is difficult to fix. It would depend on such factors as the prevailing market value, the standing of the photographer, his previous record of sales and any other factors which the photographer could prove as sustaining his estimate of value.

If the pictures are insured, the photographer will naturally get the benefit of it, but often the amount is nominal because the premium increases with the coverage. Then again, if too high a value is fixed, the carrier may refuse to accept the shipment.

So you see, the problems are many and complex.

What can you do to protect yourself? First, don't leave your pictures with anyone who hasn't asked for them in the hope that after seeing them they will purchase them. Second, when leaving your pictures, get a signed receipt for them. Third, have the receipt specify the manner in which they are to be returned to you, i.e., express, messenger, parcel post, etc. And last, but not least, have the receipt specify that the return shipment is to be adequately insured. If you can agree on the amount, fine. If not, perhaps you can convince the sender to insert an adequate amount by offering to pay the extra few pennies premium. It will pay off.—

The authors of the legal column regret that each specific question submitted by readers cannot be answered directly in the column. The questions are used, however, as the basis for columns on a particular subject and, wherever possible, the authors do send a reply directly to the reader. Because your letters help them to decide what subjects you wish to have covered in the column, the authors invite your questions and your suggestions on the contents of future articles.

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1

2

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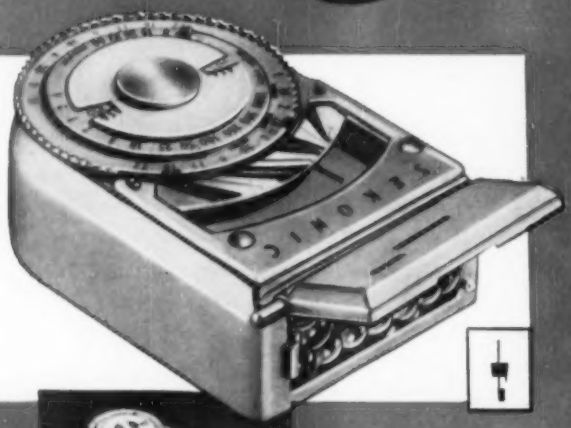

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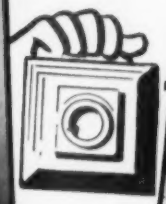

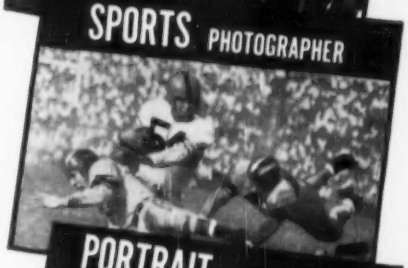

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35-mm TODAY by Bob Schwalberg

Interchangeable lenses—a problem in mounting

There was a time when users of 35-mm cameras designed to accept interchangeable lenses were perfectly content to use only those optics issued by the manufacturer of the particular camera which they happened to have. While many photographers still adhere to this policy of loyalty to the camera manufacturer and restrict their acquisitions to his optical family, a great (and we suspect growing) number of 35-mm people are happily using polyglot outfits consisting of many brands and nationalities.

Judging by recent queries that have come our way, this has led to some confusion among 35-mm addicts in the process of assembling or amassing a battery of interchangeable lenses of varying focal lengths. It should, of course, be recognized that this is an unending process in that once you're happy with a bagful of lenses you find that half have been obsolesced—and you're no longer happy with the other half.

It should be recognized that brand-hopping comes in three distinct varieties today. The first is to purchase lenses manufactured for another camera which employs the same lens-mount and camera-body dimensions. The same set of lenses will fit three of the top five coupled-rangefinder cameras made today (with an adapter in one case), while the other two employ identical mounts. The second type of brand-hopping is encouraged by a large number of highly respectable and very worthy concerns who offer lenses designed for the accommodation of cameras made by other companies. By far the rarest form of optical disloyalty is the process of adapting incompatible units to each other's requirements by drastically altering either the camera or the lens.

This cosmopolitan quest is a very much simpler problem with the single-lens-reflex type of camera than it is with coupled-rangefinder equipment. Lens interchangeability with the reflex camera is very nearly a simple question of getting the lens to fit and adjusting the distance between the back of the lens and the film plane (flange distance) so that the lens will come in to focus at infinity. The only serious limitation here is the restriction against the intrusion of rear lens elements within the camera body which would interfere with the free movement of the reflex focusing mirror.

A coupled-rangefinder camera, on the other hand, requires a tremendous degree of accuracy in the mounts of all interchangeable optics. First, the lens must be seated very precisely so that both the lens and the rangefinder coincide in their infinity settings. The seating of lenses in high-grade coupled-rangefinder miniatures is generally held to plus or minus 1/1000. Once this condition is satisfied the lens must accurately track with the rangefinder at all distances.

This requirement is complicated by the fact that, in effect, the rangefinder must accept the lens on faith alone. The rangefinder never really knows whether or not the lens is obeying its commands; its responsibility ends with accurate distance measurement. Coupled rangefinders are usually designed to track the focusing movements of a 50-mm standard-focus lens as it moves forward from its infinity setting to its closest focusing distance.

Interchangeable lenses of longer or shorter focal length accommodate themselves to the rangefinder by means of critically accurate metal helixes which artificially translate their focusing movements into those that would be made by a 50-mm lens focused upon the same distance. The need for precision can be appreciated by considering this example.

We all know that unless we're stopped down to a very, very small aperture, a subject five feet away from the camera will not be sharp if the lens is set at 10 feet. And yet, the amount of movement in the lens mount to change the focus of a 50-mm lens from ten to five feet is only approximately 0.034 of an inch!

Sometimes we encounter a situation in which a lens made for camera X is used on camera Y (which has the same lens mount and flange distance as camera X), but despite the fact that everything appears to be perfectly in order, the combination fails to produce sharp negatives, or to produce them consistently. The reason for this apparent contradiction is frequently to be found in the varying standards of *actual* vs *engraved* focal length.

Various standards exist for the accuracy of focal length. The American Standards Association, for example, permits a variation of plus or minus one percent. Different foreign manufacturers adhere to differing standards, and a tolerance of plus or minus two percent is not uncommon. This would mean that a 50-mm lens issued by a manufacturer employing this standard might be as short as 49 mm and as long as 51 mm.

These discrepancies can cause a considerable amount of inaccuracy in the rangefinder, particularly when photographing subjects at close distances. To compensate for these variations in indicated focal length many manufacturers will introduce special adjustments by altering the rangefinder cam and/or the lens focusing mount according to the requirements of the problem at hand.

Different lenses, made by different manufacturers according to different formulas and specifications, will require different compensation. This difference may be both in *degree* and in *direction*. You're in trouble when the camera manufacturer has compensated in one direction and the lens-maker in the other. This trouble will usually turn up in pictures made at from about 3½ to say 10 or 15 feet, and will of course be more apparent at the wider

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lens openings than at the small ones.

If we assume that a lens is acceptable merely because it fits our camera and falls into the correct infinity setting we may be due for an unpleasant surprise. The most prevalent example of this is the widely held belief that Contax and Nikon cameras and lenses are all perfectly interchangeable because both cameras have the same bayonet lens mount and flange distance. The fact is, however, that because of the different methods of compensation for variations in focal length which are employed by Zeiss and Nikon, only the wide-angle lenses are really interchangeable. The Zeiss Biogon lenses (21-mm *f*/4.5 and 35-mm *f*/2.8) can, for example, be used on the Nikon. And, despite this reporter's having stated that the new 35-mm *f*/1.8 Nikkor cannot be used with the Contax camera (*The Wide-Angle Lens Moves Into High*, POPULAR PHOTOGRAPHY, Oct. 1956) we have it on very good authority that the lens performs equally well on either camera.

The longer Zeiss and Nikkor lenses are not interchangeable between the Contax and Nikon cameras, for the reason mentioned, with the exception of those Nikkor lenses specifically labeled "For Contax." These lenses have been specifically adjusted to suit the Contax rangefinder and must not be used with the Nikon camera.

Because of the increased depth of field afforded by lenses of short focal length, many photographers tend to underrate the need for accurately coupling wide-angle focal lengths to their cameras. Admittedly, the tremendous depth of field of wide-angle lenses does serve to some extent to mask errors in flange distance or rangefinder tracking. But while these errors may be partially concealed (particularly at the smaller *f*-stops and longer shooting distances) these errors still exist.

In actual practice, if we focus upon a subject 5 feet away with a perfectly adjusted 35-mm wide-angle lens stopped down to *f*/5.6, our belt of acceptable sharpness will extend from just over 4 feet to approximately 6½ feet. Now, if we use a second lens with sufficient error within its mount to push the actual focus of the lens back to 6 feet when we're focused on 5 feet according to the rangefinder, our depth of field will extend from approximately 4 feet 8 inches to about 8½ feet. The subject five feet away may still be acceptably sharp in a moderate-size enlargement, but the picture will be quite different because of the nearly complete loss of foreground sharpness. And, if the error were in the opposite direction, so as to put our actual focus at 4 feet, the depth of field would then extend from about 3 feet 4 inches to approximately one half inch in front of our five-foot subject. In this event the subject might again be acceptably sharp, but once more the picture will have been drastically altered —this time by having all of the depth of field in front of the subject, and nothing sharp behind him. Depth of field merely masks the symptoms; it does not cure the disease.

This discussion will be continued in the February issue. Next month we'll report from Cologne, Germany on the 1956 Photokina trade show.—

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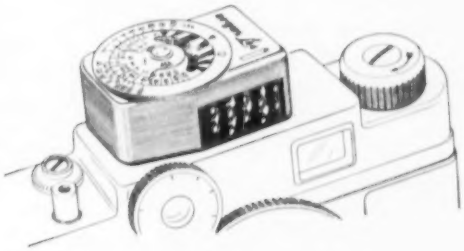

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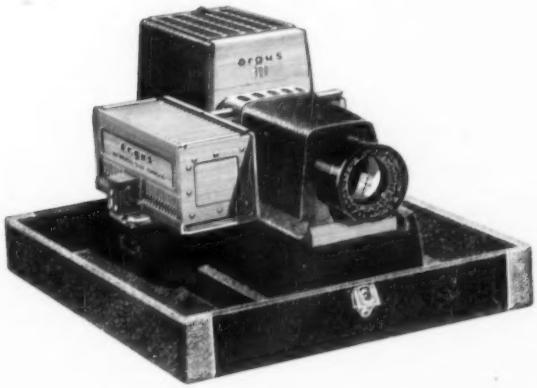

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The Color-Finishing Muddle

—an editorial sequel

Our editorial, *The Color-Finishing Muddle*, in the September issue, stirred up a hornet's nest of irate reader protests. These took the form of long letters denouncing either the Department of Justice, the Eastman Kodak Company for having abandoned the practice of dealing directly with the consumer in processing Kodachrome, or POPULAR PHOTOGRAPHY for failing to lead a crusade against the U. S. Department of Justice. The consent decree, while it specifically prevents Eastman Kodak from including the processing charge in the purchase price of Kodachrome film, does not say that Kodak must not deal directly with its customers.

One thing is clear: Our readers who wrote in are pretty mad. They resent having to give up the old simple and efficient procedure of tucking their Kodachrome cassettes into a mailbox and awaiting return of the finished slides. They resent having to make three visits to the dealer, one to purchase the film, another to return the exposed roll, and a third to pick up the finished pictures; and they resent having their dealers send the film to laboratories not of their own choosing. Here are excerpts from some of the letters from our readers:

I believe the current stir over Kodachrome processing is directed at the wrong target. It's not the fact that processing is now separate from the film price that's causing the ill feeling, but the fact that Eastman no longer accepts film for processing direct from customers. —Wesley A. Leatherock, Oklahoma City, Okla.

•

Most of the "muddle" is self-induced by customers or dealers who forget to think or insist on creating confusion where little, if any, exists. The same customer who worries about an extra trip to the dealer in connection with color film thinks nothing of it in connection with his black-and-white film. Nor does he hesitate to make several trips to his closest dealer to brag about the camera he bought at a discount house—George Boardman, Photography Center, Canoga Park, Cal.

•

We certainly need someone to champion our cause. POPULAR PHOTOGRAPHY'S *editorial asks us to attribute this new system to "normal growing pains in color photography's healthy progress toward maturity." This seems to be a smooth and suave way out, but really says and solves nothing. It surely would be a pleasure to see the world's most docile, gullible, and most pushed-around consumer, the amateur photographer, stand on his two feet and for once growl just a little bit at his oppressors.*—Benedict C. Breitung, Springfield, Mass.

•

I am only a humble amateur in stereo photography, a mere beginner at that, and already somebody is trying to oblige me to go to a lot of extra trouble and expense of money and time. I do not like the new setup.—S. J. Figura, Chicago, Ill.

I want consistent results, or no color. Let competition and monopoly fight it out, but I'll take the one that gives me the best results. If every Kodachrome user would notify our Department of Justice by sending a short letter, the ten-minute investment would probably pay off in justice for the user.—M. R. Wilkinson, Milwaukee, Wis.

•

I see no reason why dealers can't sell Eastman direct-mailing bags just as they are now selling Technicolor direct-mailing bags.—J. Jones, Seattle, Wash.

•

Now therefore be it resolved by the unanimous membership of the Dallas Camera Club that every effort be made to remedy the hardships to camera users brought about by the aforesaid court decree. Be it further resolved that necessary steps be taken to permit all film manufacturing companies to sell any and all of their films in the following two methods: 1. At a price which does not include processing. 2. At a price which does include processing. From a resolution adopted by the members of the Dallas (Tex.) Camera Club.

•

Why doesn't Eastman Kodak continue dealing directly with the public by providing a mailing bag as they used to before the consent decree? Here are some of the reasons given to us by Kodak:

To do so would entail having the consumer send cash through the mail or setting up individual charge accounts which might run into the millions. Both, the company says, would be complicated and costly and would likely result in slower service. The company considered carefully the prospect of selling mailing bags, labels, or scrip and found all of these fraught with seemingly insurmountable problems. If stamps or scrip were sold the company would in effect have to establish an independent currency—a matter that would have legal complications.

If bags were sold, says Kodak, a whole series of problems would arise: The bags, having no intrinsic value in themselves other than a few cents, could easily be counterfeited, since the difference between the intrinsic value of the bag and the processing charge would be several dollars. Moreover, Kodak points out, if the bag were lost or mislaid, customers or dealers might well expect processing without further charge, thus placing the company in the position of judging whether or not the facts claimed were actual. Furthermore, if a clerk, through ignorance or carelessness, or because of being out of a particular bag, sold a 20-exposure bag for 36-exposure film or vice versa, other controversies would arise.

For the foregoing principal reasons among many lesser ones, Eastman Kodak decided that the best thing to do was to adopt the system that has been working effectively, without consumer protest, with Kodacolor for the past 14 years.

(*Continued on page* 170)

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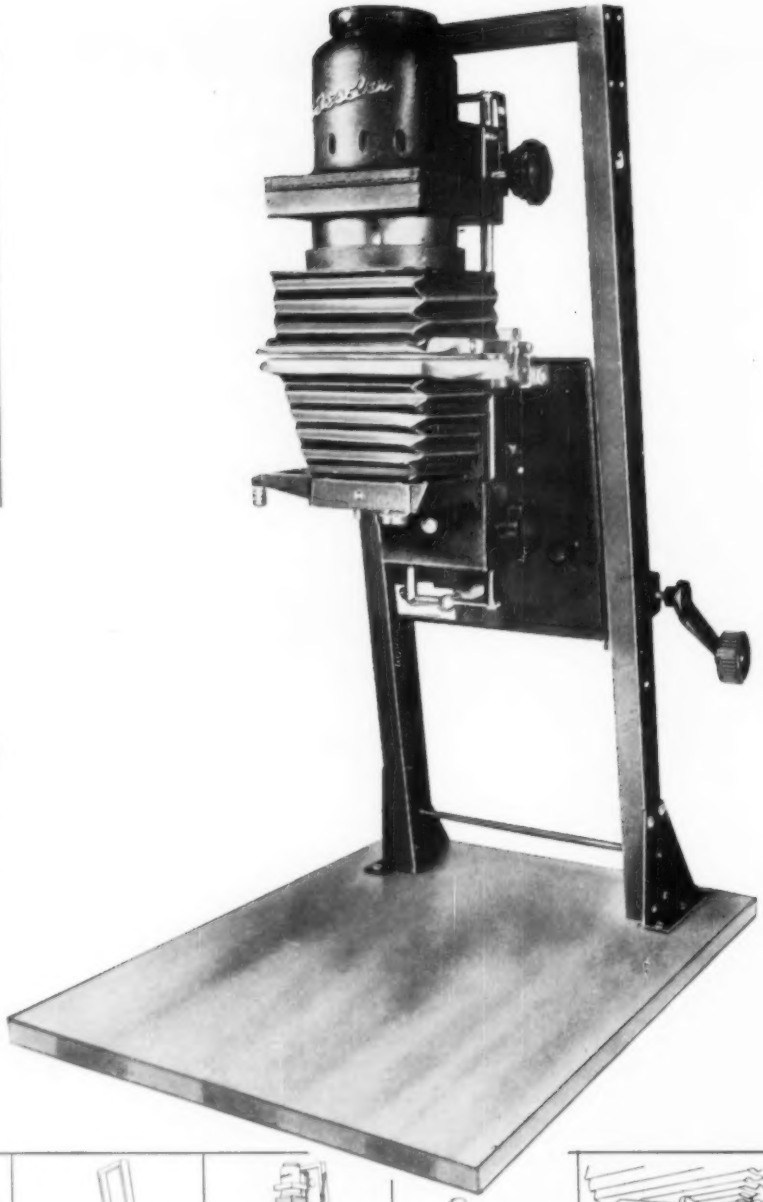

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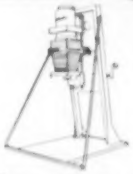

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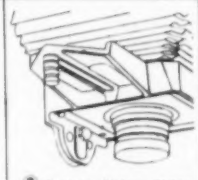

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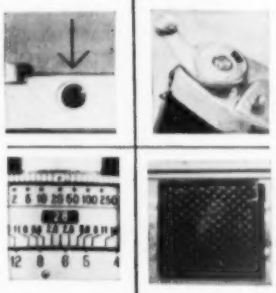

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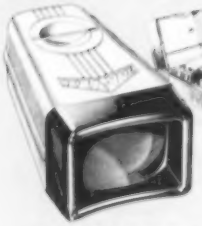

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Meet the prize winners

in our 1956 international picture contest

As in our preceding contests, entries in color and in black-and-white were received from just about every country in the world, and again it was the amateurs and the near-amateurs who were winners of the lion's share of the prizes. Condensed biographies of the top winners—five in the black-and-white division and five in the color division—are presented here.

First prize in the color division was awarded Richard Mitchell for his interesting and unusual composition of *Spires (page 59)*. Mitchell has been an enthusiastic amateur photographer for about five years, and finds it a relaxing and rewarding hobby. He was born in New York City and was about eight years old when his family decided to move to the suburbs. After graduation from high school in Scarsdale, N. Y., Mitchell attended the University of Chicago and, later, the University of the South, in Sewanee, Tennessee. He and his wife and three little daughters live in Amenia, N. Y., where Mitchell teaches English and French at the Viewpoint School.

Mitchell

Calvin O. Dean, who was awarded second prize in the color division for his outstanding shot, *Refinery at Night (pages 60-61)*, is an amateur whose interest in photography began some five years ago while he was in the Royal Canadian Air Force and started to make pictures of various locations in which he was stationed. Dean is an employee of the Saskatchewan Power Corporation, in Regina, the city in which he was born. He attended Imperial Public School and Balfour Technical School. Unmarried, Dean lives in Regina with his parents.

Dean

Third prize in color was won by Jack A. Goldsack for his unique shot of a *Gas Jet (page 62)*. Goldsack, who is advertising manager of The Askin Stores, Inc., New York City, had made only black-and-white pictures until a few years ago when he began getting interested in color. Since then he has become an active exhibitor in International Salons. Goldsack has won quite a number of photographic honors and awards, and is an Associate of the Photographic Society of America. He attended New York University School of Commerce, has had no formal photographic training. Goldsack was born in London, England, is married, has two daughters, and lives with his family in Great Neck, N. Y.

Goldsack

Fourth prize in the color division went to free-lance photographer Otto Daettwyler for his distinctive shot of a group of *Moroccan Riders (page 63)* in the desert at close of day. The record of Daettwyler's photographic achievements is impressive. Many of his pictures have been entered in salons and exhibits, and he has won a number of photographic awards, honors, and prizes, including several prizes in earlier contests held by POPULAR PHOTOGRAPHY. His work has appeared in POPULAR PHOTOGRAPHY and numerous other magazines, in newspapers, and in books. Daettwyler was born in Glattfelden, Switzerland, attended schools in Zurich and, later, in Paris, studying architecture. He and his wife and two daughters live in Menziken, Switzerland. Three of Daettwyler's black-and-white pictures also are winners in this year's contest.

Daettwyler

W. Eugene Smith, who won fifth prize in color for his wistful, impromptu portrait of a little *Girl in Car (page 63)* is a photojournalist whose work is widely recognized and has appeared in most of the countries of the world. He has received many honors and awards, including the Guggenheim Fellowship and the *U. S. Camera* Achievement Award. Examples of his work have appeared in POPULAR PHOTOGRAPHY, PHOTOGRAPHY ANNUAL, and many other publications. During World War II Smith was a war correspondent, in the Pacific Theatre, for Ziff-Davis Publishing Company, and later for *Life*. He was born in Wichita, Kansas, is married, has four children, and lives in Croton-on-Hudson, N. Y. The child in the picture is his daughter.

Smith

His portrait of Dr. Frederick B. Streeter, who was *101 Years Old (page 69)* when the picture was made, won first prize in the black-and-white division for Carl Bakal — professional photographer, writer, and photojournalist. Bakal's work has appeared in POPULAR PHOTOGRAPHY and many other international publications. He's a native New Yorker, graduated from N. Y. City College with a B.S. degree, and has taken graduate courses

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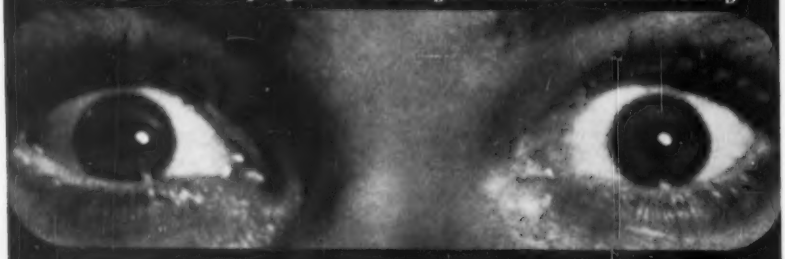

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at Columbia. During World War II Bakal was a 1st lieutenant in the United States Army, serving in Japan, where he was military Photo Assignment Chief at GHQ, and later in Germany. Bakal has written, produced, and directed documentary films, and is the author of two photographic books. He was picture editor of Coronet for five years, leaving in 1955 to devote his time to free-lancing. He is a member of the Overseas Press Club of America, is unmarried, and lives in New York.

Bakal

Maurice Henry's tranquil depiction of an *Afternoon in Castile (pages 70-71)* won second prize in the black-and-white division for him. Henry, an amateur photographer, has been interested in camera work as a hobby for about one year. He is a cartoonist and writer whose work has appeared in various newspapers, periodicals, and books in several countries, including the United States. At the age of 19 Henry left his birthplace, the town of Cambrai, France, and headed for Paris, where he continued his studies and worked first as a reporter, then as a cartoonist. He has done some radio broadcasting and worked as a movie scenarist and gag writer. During the past ten years Henry has written and illustrated a number of books. He and his wife, who also has written radio scripts, live in Le Pecq, a suburb of Paris.

Henry

Vernon L. Smith was awarded third prize for his black-and-white photograph of graceful hands entwined in *String Game (page 72)*. Smith has been making photographs for about fifteen years, has been a professional for more than a year, and is currently employed in a commercial studio in New York City. Examples of his work have appeared in POPULAR PHOTOGRAPHY and a number of other magazines, and he was a winner in an earlier POPULAR PHOTOGRAPHY Picture Contest. Smith was born in Midland, Pa., and attended Clark University in Atlanta, Ga. Later, he attended the Fred Archer School of Photography, Los Angeles. Smith is a member of the American Society of Magazine Photographers, and of the Newspaper Guild. He and his wife and teen-age daughter live in Jamaica, N. Y.

Smith

Jack Berger was awarded fourth prize in black-and-white for his amusing shot of *The Beginner (page 73)* in winter sports. (*Continued on page* 155)

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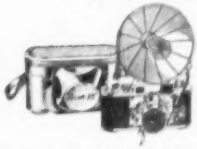

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CANDID SHOTS by the Editors

Contest Wind-up

It's all over for another year; prize winners in the 1956 International Picture Contest are announced in this issue (beginning on page 140), the top-award photographs are reproduced for your enjoyment, and the thousands of worthy non-winning pictures are on their way home. If you entered, thanks. If you won a prize, congratulations. If you didn't, better luck in '57.

One aspect of the Contest that has always given us pride is its truly international flavor. Last year, 77 of the 280 prizes went to 18 foreign countries. This year 113 awards went to 24 countries outside the U. S. This is by no means a trend we are trying to foster; it's only the way the ball bounces. Italy took over first rank in 1956 with 23 prizes; Japan (last year's leader) and Sweden (only two winners in '55) tied with 15 each. Next came Denmark with nine, Switzerland with eight, and France with seven. Germany and Canada had four each; Belgium, Australia, and Holland, three each; Austria, Great Britain, India, New Zealand, Norway, and South Africa, two each; Argentina, Brazil, Finland, Formosa, Hong Kong, Portugal, and Venezuela, one each.

As in previous years, a group of the prize winners is being exhibited at the Kodak Colorama in Grand Central Station, and showings are being arranged for other cities. On December 5, editor Bruce Downes will show and discuss the winning color pictures at the Brooklyn Academy of Music, under the auspices of the photographic division of the Brooklyn Institute.

McCabe's slim entry.

Each year, the Contest brings us something — other than pure photographic excellence — to marvel at. One year it was a narrow five-foot-long print, submitted on a wooden roller. Another time it was a semi-cylindrical panoramic construction, painstakingly put together from several small prints. The curiosity for 1956 was a picture by Bernard McCabe, reproduced here *in actual size*. It represents a too-near approach to an extreme — another trend we wouldn't care to encourage. P.S.—It's a nice picture, but it didn't win a prize.

Christmas Idea

In this season, some of us like to look for ways to use our cameras to share pleasure with others, to employ our equipment and imagination to help brighten lives around us. One of the nicest ideas for a Christmas project comes

A patient's "Season's Greetings."

to us from Mrs. Helen Ellsberg of San Diego. Each year before the holidays she visits a nearby veteran's hospital to make quick shots of some of the patients, furnishing them with unique and invaluable greeting cards for family and friends. Mrs. Ellsberg takes no credit either for the originality of the idea or the philanthropy involved, and wishes only to pass the idea along to other amateurs who might get a warm glow from filling a deep-felt need. She suggests that if the project threatens to get out of hand and bankrupt the beneficent amateur, he might levy a small charge for materials, offering his time and talent free. Herewith, an example of the kind of hospital snapshot that has delighted many patients in the wards Mrs. Ellsberg visits. Why not try it where you live?

Two International Shows

In cherry-blossom time, they say, you should visit either Japan or Washington, D. C. This spring most of the photographic world will center its attention on the U. S. capital, where the Second Biennial International Photographic Exposition will be held from March 22 to 31. On the 30 acres of exhibit space inside the city's National Guard armory, more than 200 American and foreign manufacturers and sellers of photographic equipment will display their wares. Under joint sponsorship of six trade and professional organizations (for the initiated: NAPM, MPDFA, PA of A, NPPA, PSA, and ASMP), the show is expected to draw a public attendance as high as 150,000 and a specialized trade audience of 25,000.

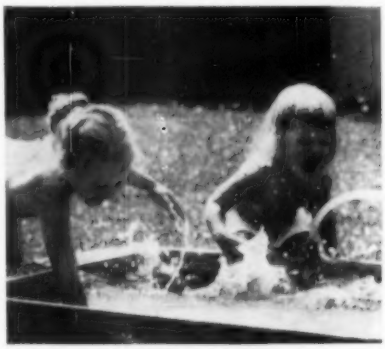
Another biennial photo show, *photokina*, ended recently in Cologne, Germany. POPULAR PHOTOGRAPHY was well represented there, and we will present a generous coverage of events and new products introduced there in a forthcoming issue.

Dictionary Credits

The phenomenon called *wide screen* has created a monster in motion picture photography that refuses to be tamed. As this issue goes to press there are 18 wide-screen processes on the market. Tomorrow, or next week, some of these may be a part of ancient history, and new processes will be fighting to become the 'best' in wide-screen entertainment for both the producer and audience. As a result of the competition, new terminology has had to keep pace with the new technology. It took our editors, Allan Green and Tom Kraner, two full months to run down what we feel is an authoritative insight into all the professional and amateur wide-screen processes. To compile POPULAR PHOTOGRAPHY'S *Wide-Screen Dictionary* (page 174) the cooperation of many people and organizations was necessary. We would like to give special thanks to: Al Lindfors and Elizabeth Lyman, Bell & Howell Co.; Frank C. Zucker, ASC, Camera Equipment Co.; Lee W. Cake, Disneyland, Inc.; Bill Doll and Seymour Krawitz, Bill Doll & Co.; Saul Cooper, Lynn Farnol Group; Bennett Galef, J. L. Galef & Son, Inc.; Charles S. Aaronson, Motion Picture Herald; Charles Earle, Paramount Pictures Corp.; L. E. Thomas, The Pictorial Co.; Beatrice Ross, Republic Pictures Corp.; John Springer, RKO Radio Pictures, Inc.; Fred Spira, Spiratone, Inc.; Albert H. Reynolds, Thrillarama Productions, Inc.; Leo Pillot, Twentieth Century-Fox Film Corp.; and Carl W. Dudley, Vistarama, Inc.

An Adman Wins

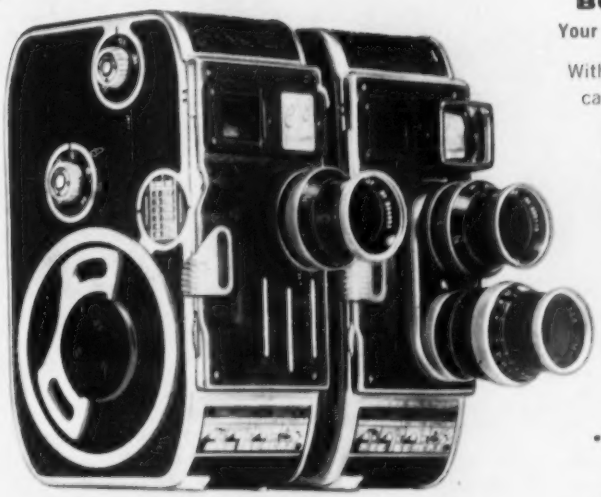
This magazine's Western advertising manager recently won top prize in the "babies and children" category of a photo contest sponsored by the *Los Angeles*



Jack's winner.

Times. Jack Edwards' shot, shown here, will be entered in the Newspaper National Snapshot Awards later this year. All our best!—

This Christmas, give yourself the finest – Bolex. The superlative Swiss-precision craftsmanship that goes into every Bolex camera, projector and accessory has made the House of Paillard known the world over as the maker of professional-quality equipment for the amateur movie-maker. The experience of owning Bolex is one to be enjoyed this Christmas . . . give the gift you'd be proud to own yourself – give Bolex.



BOLEX 8MM CAMERAS

Your Finest Value in 8mm Home Movies

With a Bolex 8mm movie camera, anyone can obtain top-quality, professional-like home movies. Amazingly easy to operate, Bolex cameras are versatile enough for such effects as slow and accelerated motion, stop-action, titling and animation. Advanced design and painstaking workmanship have given Bolex the technical features you most want.

B-8, C-8 FEATURES

- Optical zoom viewfinder.
- 8 speeds from 8 to 64 frames per second.
- Single-frame filming.
- Economical, reliable spool-film loading.
- Standard "D" mounts permit lens changes.
- Geared footage counter.
- Leather wrist strap and cable release as standard equipment.

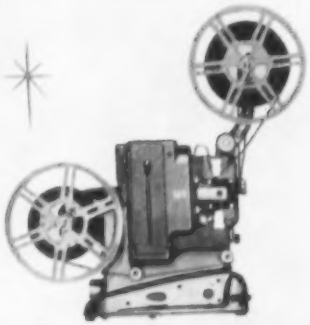
BOLEX C-8 with standard "D" mount to permit lens replacement. With F:2.5 Lytar ½" FF lens, only $89.95

BOLEX B-8 with twin turret for instant interchange of lenses. With F:2.5 Yvar ½" FF lens, only . . **$119.50**

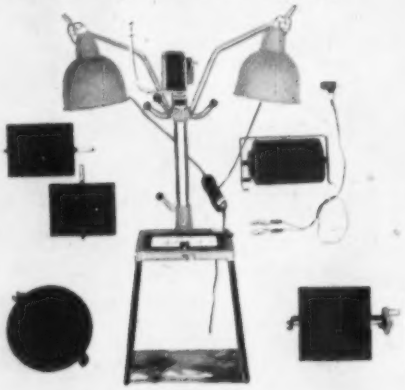
You cant give or receive a

OTHER BOLEX 8MM EQUIPMENT

As fit accompaniment to the fine B-8 and C-8 cameras, Bolex offers a superb line of supplementary equipment and accessories. In addition to those illustrated below, your Bolex franchised dealer will show you other items such as the Bolex Tripod, the Iris Vignetter, the Bolex Film Splicer and others—all of the same outstanding Bolex-Swiss quality.



M-8 PROJECTOR. The precision projection possible with the Bolex M-8 projector gives your home movies the showing they deserve. No other projector has the Bolex-patented **FilmGuard** to protect your irreplaceable films from damage. Weighing only 17 pounds with carrying case, the M-8 has a new, advanced cooling system, simple controls, and a smooth, quiet drive. Rapid rewind can handle 400 feet in 15 seconds. With de luxe Eveready carrying case, reel, oiler and powercord, only **$169.50.**



NEW 8mm TITLER. The first well-designed, precision-constructed, professional-like titler for 8mm filming. The variety of special titling effects possible with this equipment is limited only by ingenuity and imagination of the user. Available now for Bolex B-8, C-8 and L-8 cameras . . . for other cameras at an early date. Basic equipment (platform, supporting stand with camera holder, and unique, new centering device) sold as unit for **$37.50;** accessory kit for **$61.50.** Complete titler only **$99.00.**

BOLEX 8mm ACCESSORIES

Bolex Camera Cases – each made of genuine leather for perfect camera protection.

Compartment Case – hard leather, **$19.50**

Eveready Case – quick, instant action, **$14.95**

Twinzip Case – two compartments, only **$14.50**

Sure Fire Grip – insures a firm, steady grip while operating camera. Can be used with all Bolex cameras, only **$14.95**

Superb Kern-Paillard Lenses – finest for any movie camera, specifically match Bolex cameras.

Telephoto – Yvar, 36mm F:2.8, **$62.50**

Wide Angle – Pizar 5.5mm F:2.0, **$79.50**
Switar 5.5mm F:1.8, **$119.50**

Filtin – Four filters built into lens: Daylight, Skylight, Yellow and Red, 12.5mm F:2.8, **$69.50**
(all lenses with standard "D" mount)

BOLEX SWISS PRECISION . . . a marriage of skill and science

Finer Gift than BOLEX

AND FOR OUTSTANDING 16mm FILMING

THE BOLEX H-16 LEADER

Containing more practical features than any other comparable 16mm camera, this fine Swiss-precision H-16 Leader will satisfy both the amateur as well as the expert and professional. With the Bolex Leader you have at your fingertips all the features needed to produce fine home movies of the children, exciting travel films or prize winning amateur movies. Lap dissolves, ultra close-ups, titling, animation, or a multitude of other effects, can all be shot with the Bolex Leader. Look at this list of Leader features, some of them Bolex exclusives:

FEATURES OF THE BOLEX H-16 LEADER

- **Pin-point film registration with the exclusive "Registrator Claw"**
- **Exclusive autoloading**
- **Full film rewind**
- **Single-frame counter**
- **Speeds from 8 to 64 frames per second**
- **Critical focuser**
- **Parallax corrected trifocal viewfinder**
- **Three-lens turret**

The Bolex H-16 Leader with F:1.9 Lytar lens is only **$269.50**

See these fine products of Swiss-precision craftsmanship at your dealer. For the name of the Bolex franchised dealer nearest you, and for details on how you can obtain copies of the special Christmas issue of the BOLEX REPORTER magazine — write Dept. 11 at the address below.

BOLEX A PAILLARD PRODUCT

Fine Swiss Mechanisms Since 1814

Paillard Products, Inc., 100 Sixth Avenue, New York 13, N. Y.

. . . bringing you the finest in 8mm and 16mm home movie equipment.

POPULAR PHOTOGRAPHY PRESENTS THE 1956

CONTEST WINNERS

210 photographers win $25,000 in prizes in the world's only international picture competition.

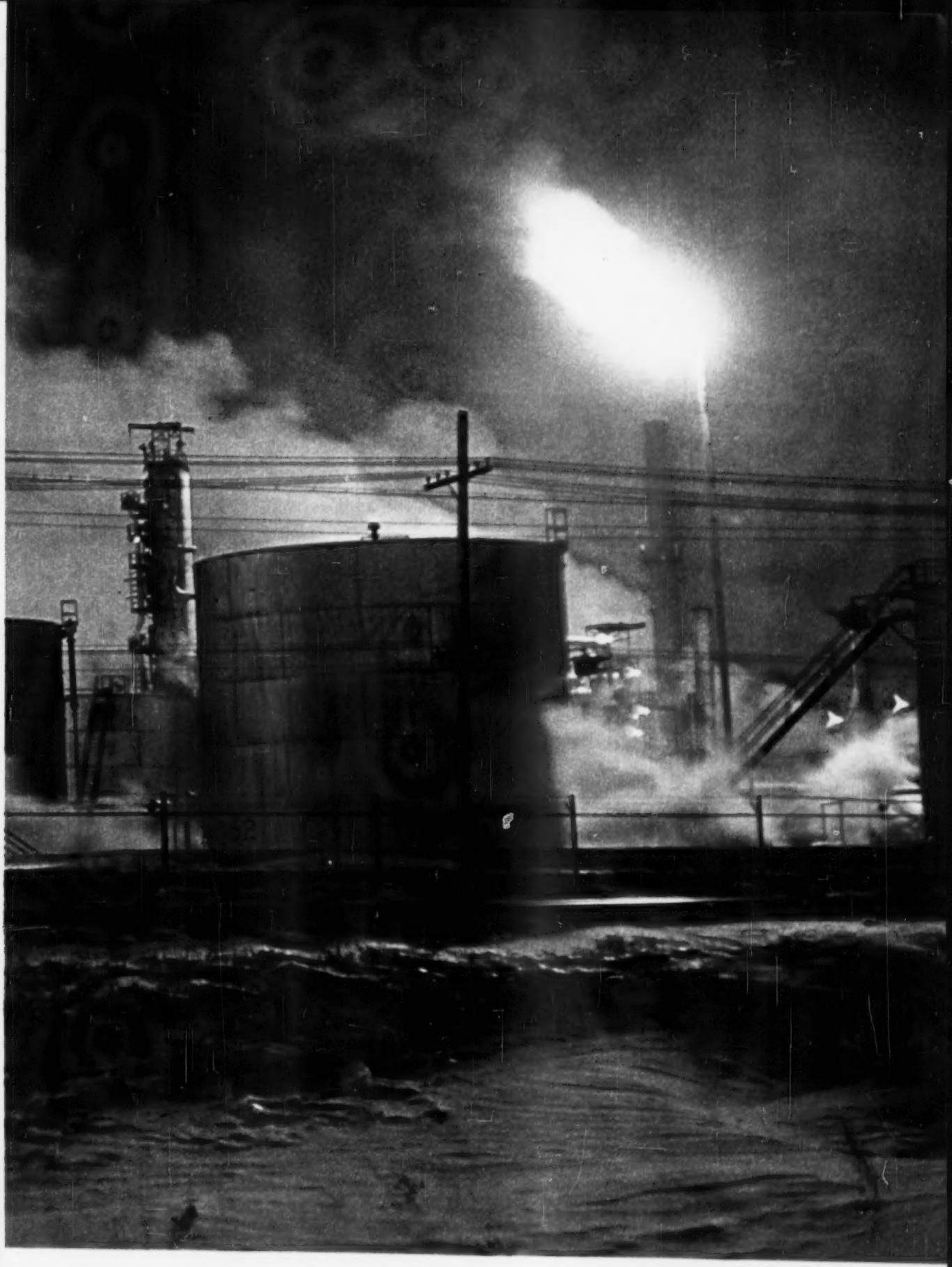
Congratulations to the winners of the 1956 POPULAR PHOTOGRAPHY $25,000 International Picture Contest! We are proud to present the results in this issue. The international flavor of the contest increases annually and this year photographers of 24 countries won 113 prizes, five of them major awards, as against 18 countries and 77 prizes in 1955. The judges have noted a steady increase of color entries, too. This year their overall quality was so marked that we decided to open the contest section with the color winners contrary to the practice of previous years. The editors are delighted to note that photographers—especially amateurs—are getting better and better with color. And incidentally, the amateurs are getting better and better with black-and-white, too, for each year more and more prizes go to them.

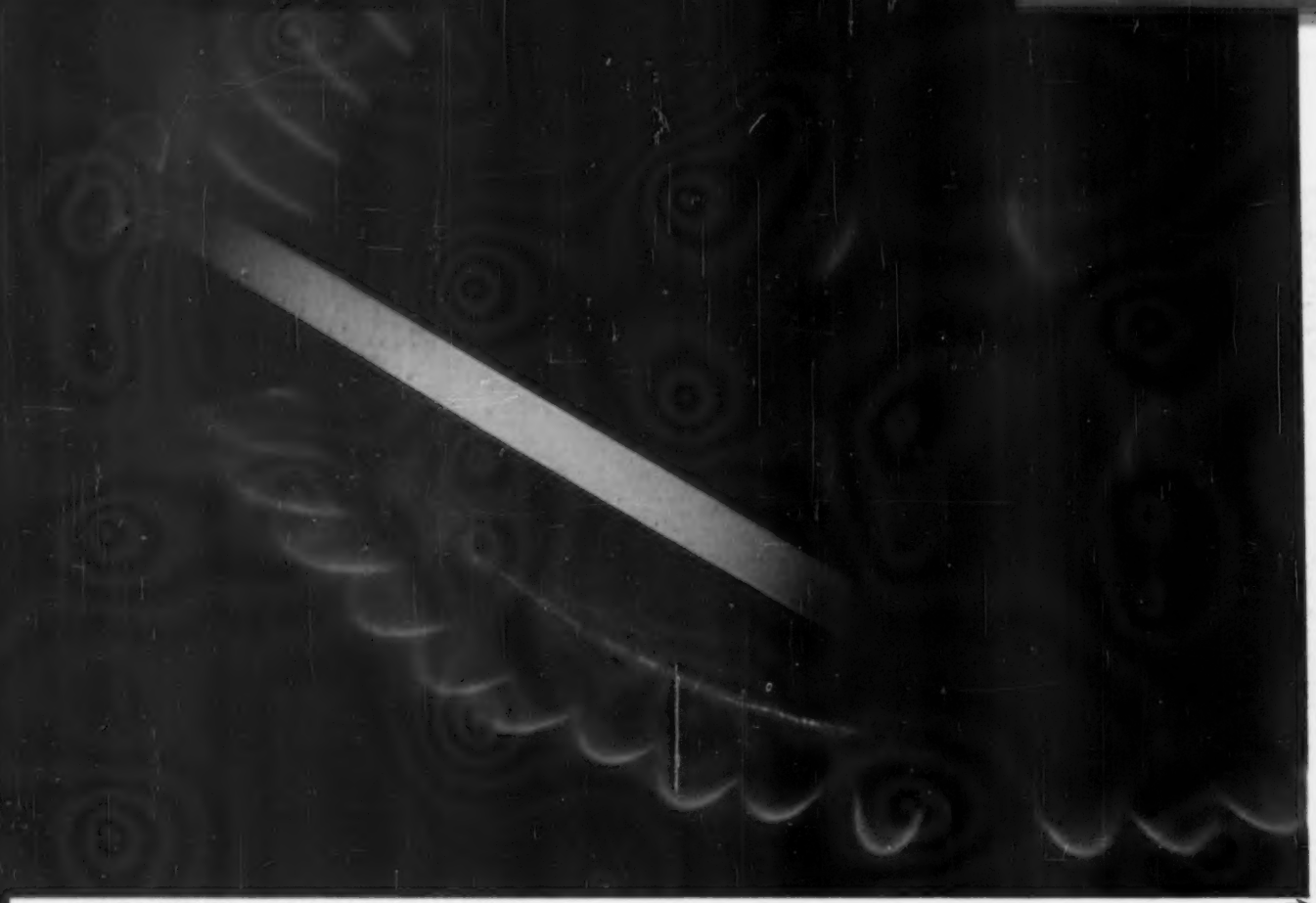
COLOR

1ST PRIZE Spires by Richard Mitchell

- Why the top 5 pictures won page 67
- Complete list of prize winners page 141
- How the pictures were made page 146
- Meet the winning photographers page 50

SECOND PRIZE: REFINERY AT NIGHT by Calvin O. Dean, *Canada*





THIRD PRIZE: GAS JET by Jack A. Goldsack

FOURTH PRIZE: MOROCCAN RIDERS by Otto Daettwyler, *Switzerland*

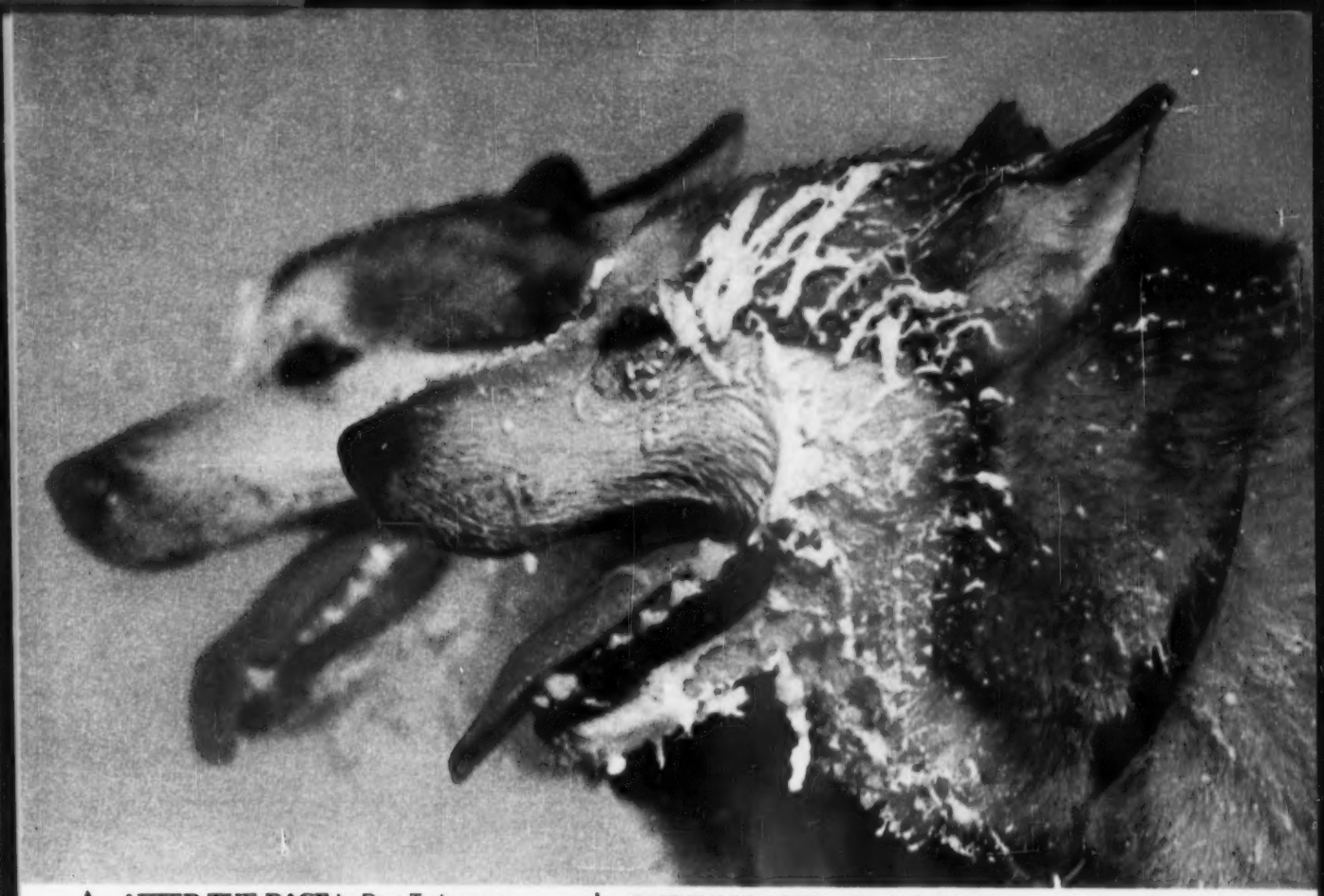
FIFTH PRIZE: GIRL IN CAR by W. Eugene Smith

JUST FOR FUN by J. J. Noyce, *Australia*

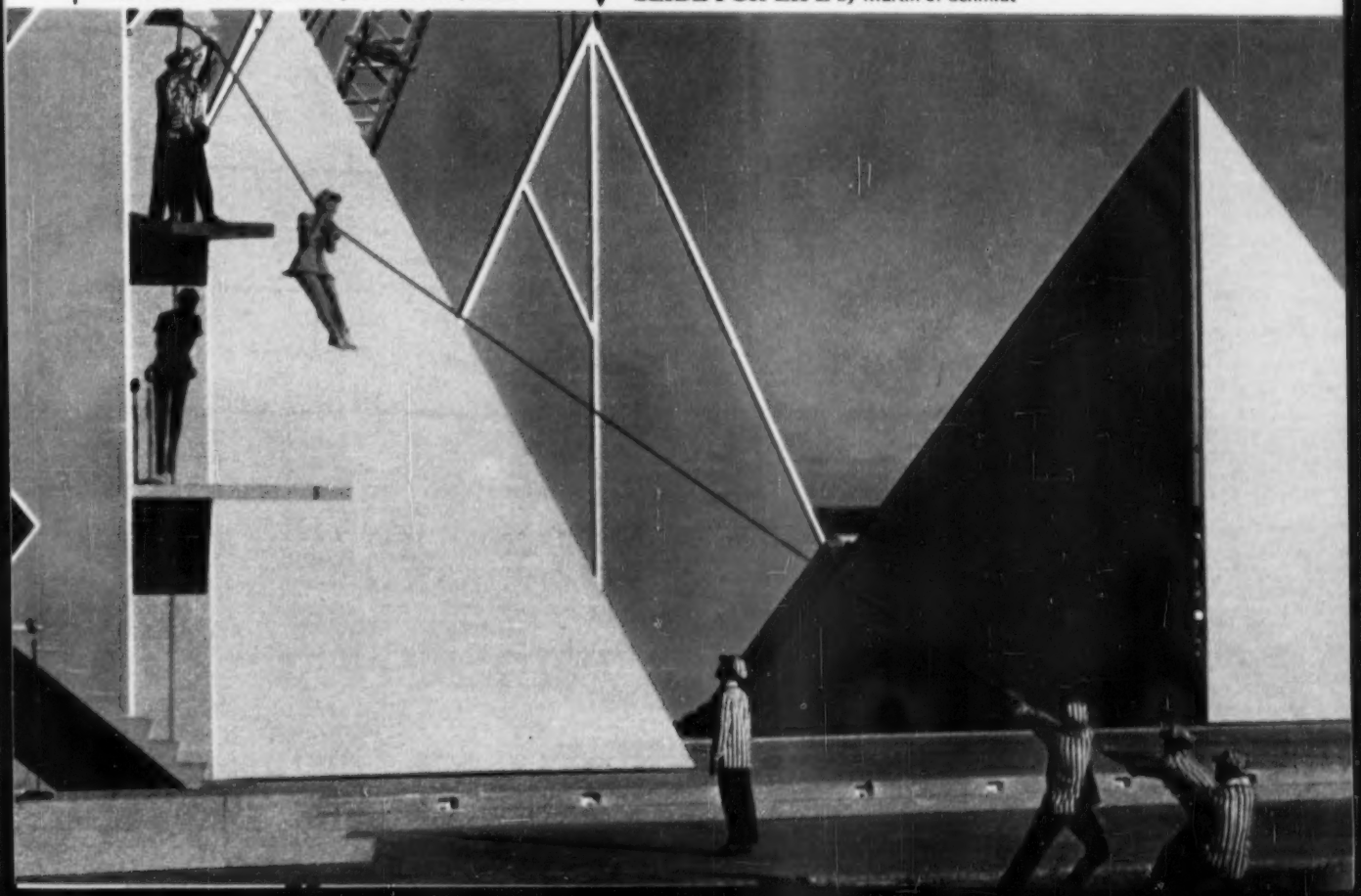
PORTRAIT OF CARL by Philip Davis

ROCKING CHAIR by Benn Mitchell

FANTASY by Howard A. Thornhill



↑ **AFTER THE RACE** by Dave Tozier, *Alaska*

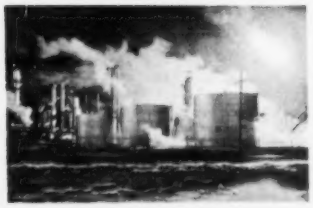


↓ **SLIDE FOR LIFE** by Martin J. Schmidt

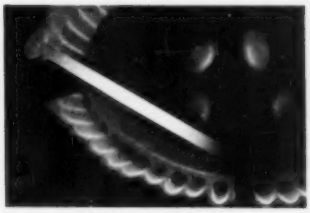
WHY

THESE PICTURES WON THE TOP 5 PRIZES FOR COLOR

1st PRIZE by Richard Mitchell, Amenia, N. Y. We made this our first-prize choice in color for the sheer lushness and audacity of the yellow-orange flower blazoned on the soft bluish-green background. Out of thousands of transparencies it is the one we choose to represent and symbolize the wonderful phenomenon called "color."



2nd PRIZE by Calvin O. Dean, North Regina, Canada. Sometimes the intrinsic limits of color film will transform the actual color in the scene in an unexpected but strangely beautiful manner. The deep, unreal indigo that contrasts with the bursting flame color of these refinery burners is such an example. A dramatic and haunting picture.



3rd PRIZE by Jack A. Goldsack, New York, N. Y. The most ordinary subject matter—in this case a gas burner over which a nail is being heated—reveals itself to the eye of the imaginative photographer, for color is all in the seeing. And Mr. Goldsack has seen with real freshness this blazing combination of hot and cold incandescent color.

4th PRIZE by Otto Daettwyler, Menziken, Switzerland. In the twilight haze of North Africa a group of Arab riders spur their mounts up a gentle incline while the desert bleakly stretches beyond them to the horizon. We liked the mood of the color in this picture as well as the casual, calm moment documented so skillfully by the photographer.

5th PRIZE by W. Eugene Smith, Croton-on-Hudson, N. Y. In his uniquely dedicated way, Gene Smith has chronicled the life of his daughter in many sensitive photographs. What fascinated us in this color shot was the impromptu setting, the soft, muted colors and, above all, the child's unguarded expression of total self-absorption.

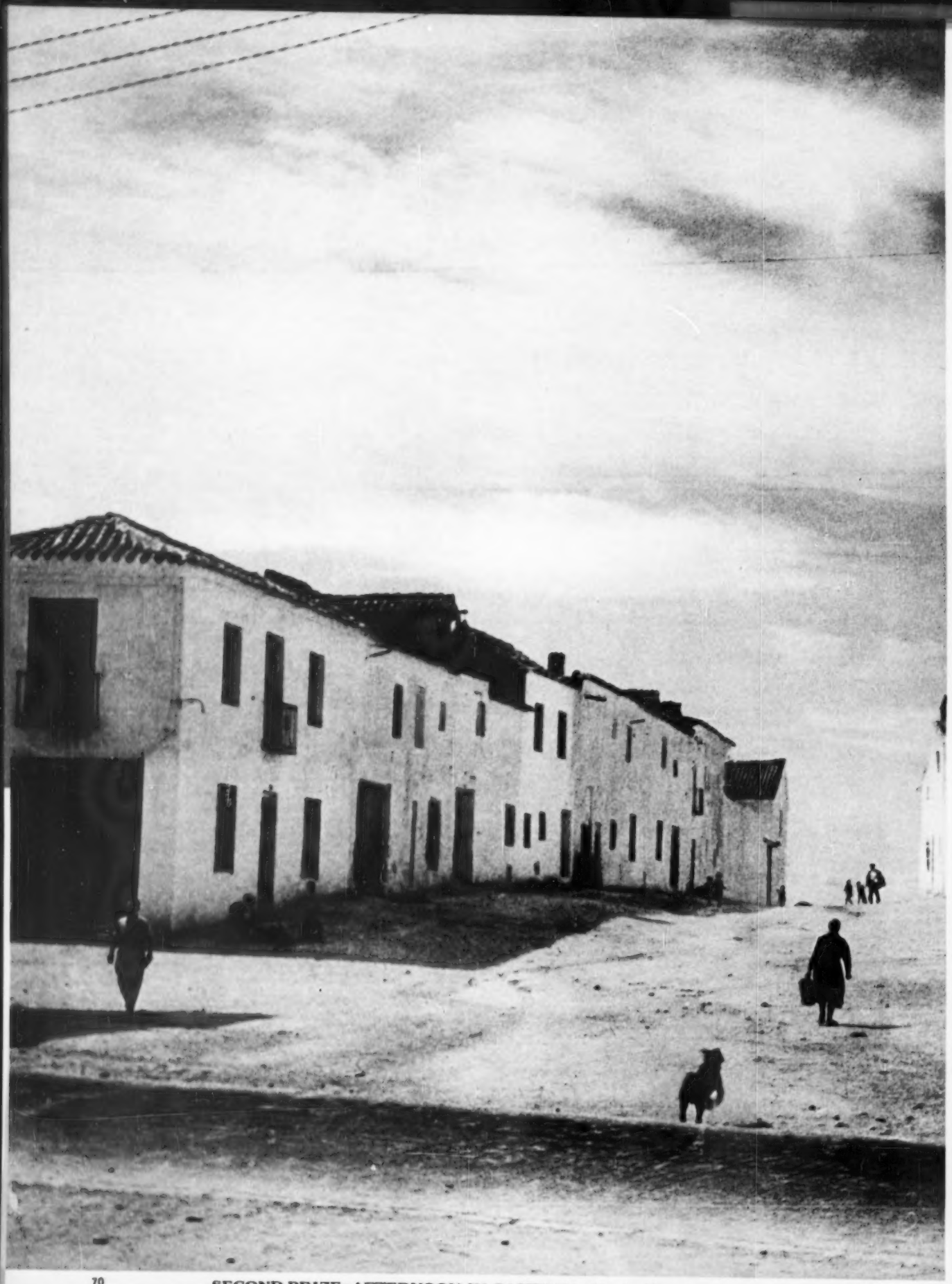
← **HOSE CREW** by Joseph Cools

BLACK-AND-WHITE WINNERS

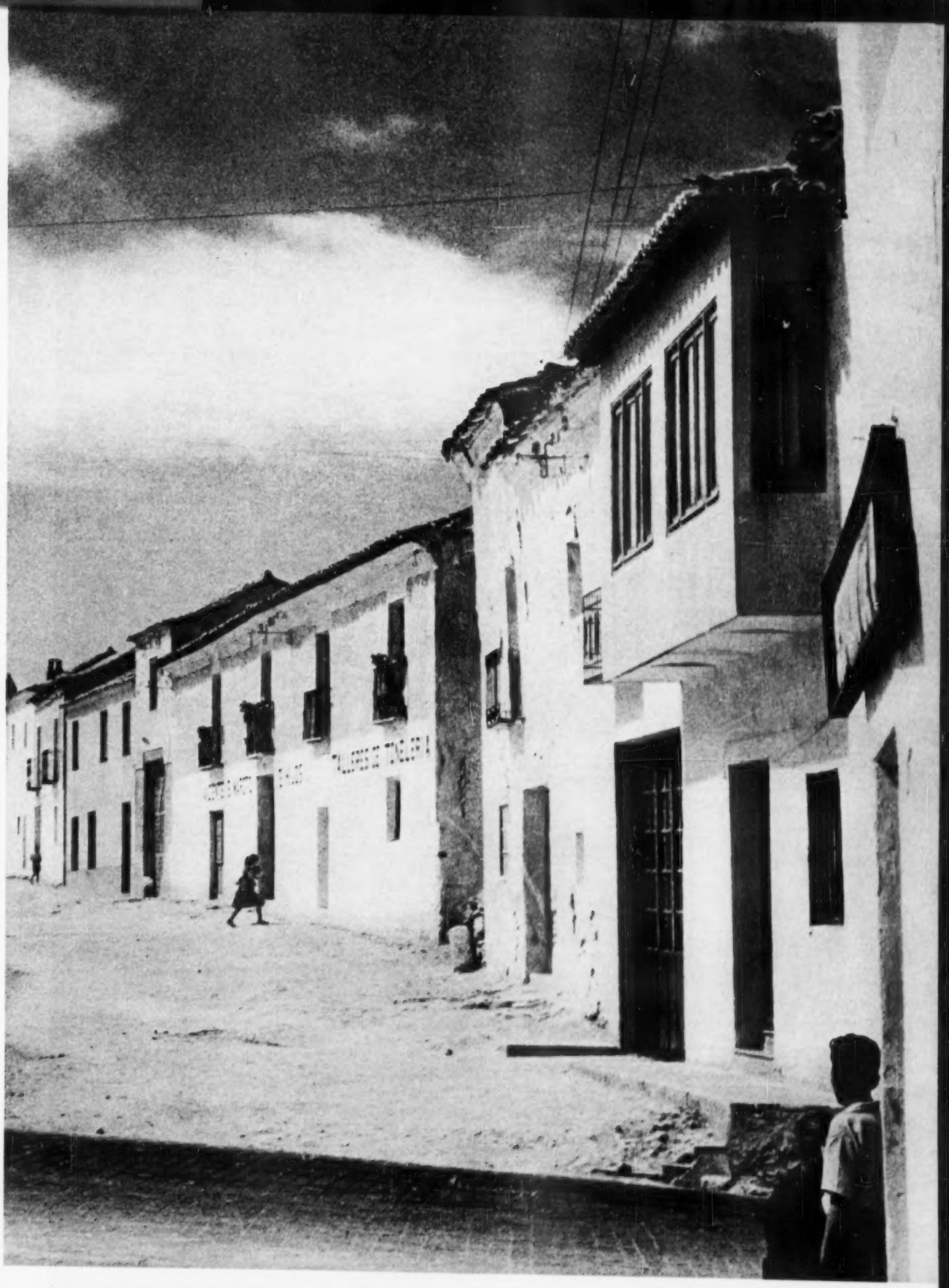
The black-and-white section of the contest still attracts the greater number of entries (about 3 to 1) and offers more prizes—225 compared to 55 in color. The overall quality of the pictures this year was excellent but the editors had difficulty in singling out the top five winners because none, in their composite opinion, stood head and shoulders above the 50 hundred-dollar winners. The final choices were made after much individual soul-searching and group debate. Since color film is expensive in many countries, foreign photographers play a much larger role in this black-and-white division of the contest. Of the twenty-four countries represented, Italy led the winners with 20 prizes, while Sweden won 16, Japan was next in line with 14, and Denmark was fourth with 11 prizes. Last year Japan was first with 21 prizes, Italy second with 15 and the Netherlands third with 8. Never conspicuous for her photographs before the war, Italy seems now to be making an important place for herself in the world of photography. Japan was as prolific this year as last, but the overall quality of the pictures was lower. The POPULAR PHOTOGRAPHY contest has become a barometer of world-wide photographic accomplishment, and the glass continues to rise.

1ST PRIZE 101 Years Old **by Carl Bakal**

- Why the top 5 pictures won page 75
- Complete list of prize winners page 140
- How the pictures were made page 146
- Meet the winning photographers page 50



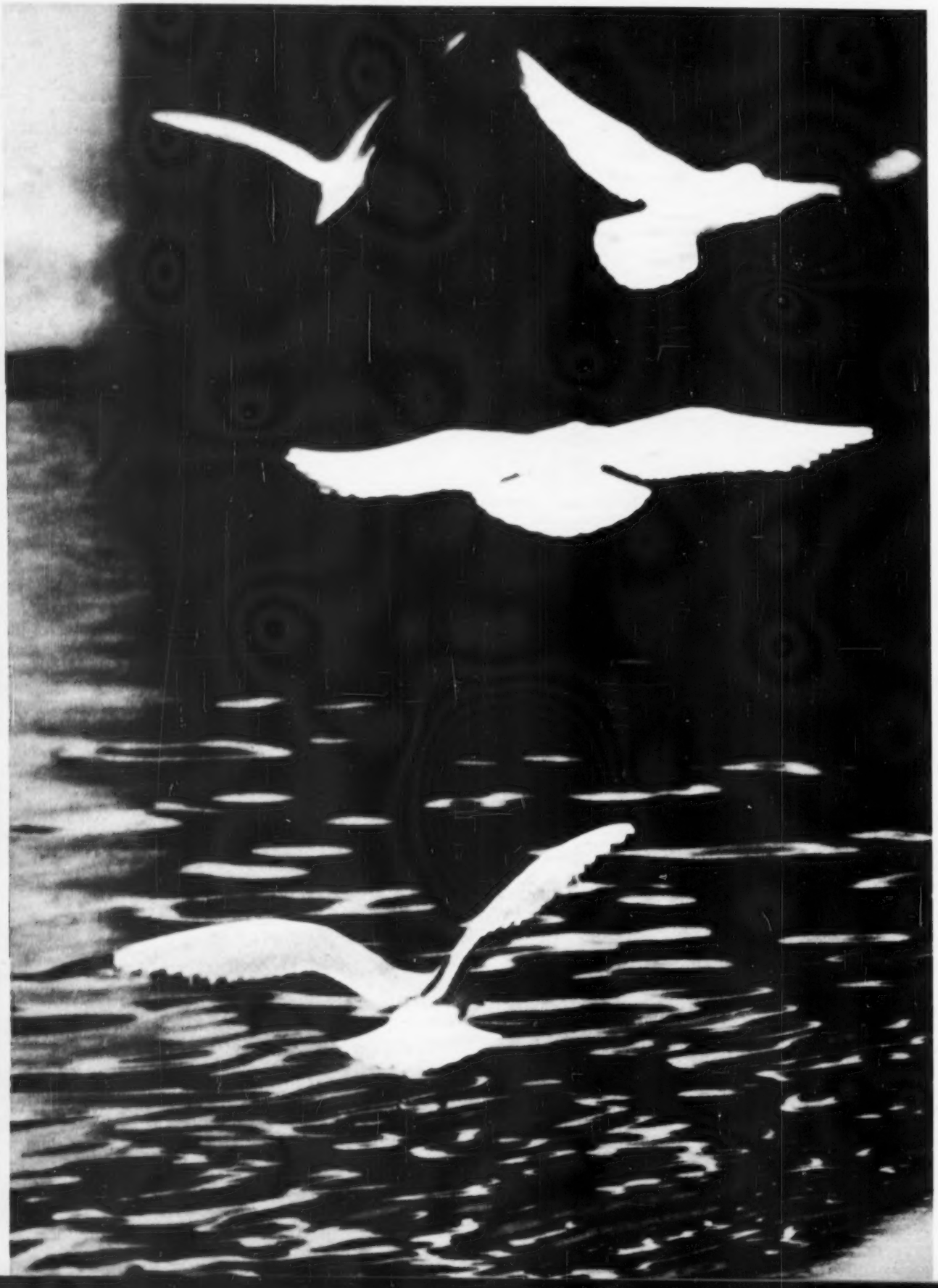
SECOND PRIZE: AFTERNOON IN CASTILE by Maurice Henry, *France*



THIRD PRIZE: STRING GAME by Vernon L. Smith

FOURTH PRIZE: THE BEGINNER by Jack Berger, *Canada*

FIFTH PRIZE: GULLS by Leif Eliasson, *Sweden*



WHY

THESE PICTURES

WON THE TOP 5 PRIZES

FOR BLACK-AND-WHITE

1st PRIZE by Carl Bakal, New York, N. Y. An old man, a doctor, stands in the parlor of his nineteenth-century home. He bears his 101 years with a tired dignity. The hallway and distant door contribute a sense of momentousness to this quiet yet powerful picture—a prize-winner because of its warm associations and fine composition.

2nd PRIZE by Maurice Henry, Le Pecq, France. This photograph of a street in Ocana, Spain, moved the editors because of its purity of light and remarkably subtle composition. It is almost like a conventional stage setting with diminishing perspective. And the figures give a sense of the human life behind the façade of an eternal Spanish village.

3rd PRIZE by Vernon E. Smith, Jamaica, N. Y. The unusual point of view, reinforced by the use of "selective focus," intrigued us when we came upon this picture. The interplay of the tense strings with the marvelously graceful hands adds dramatic interest to the shot. Focus, lighting, and composition all contribute to a distinctive effect.

4th PRIZE by Jack Berger, Manitoba, Canada. This urchin, taking his first learner's steps in the rugged game of ice hockey, stopped the editors. It was one of the few genuinely humorous shots in the contest, neither contrived whimsy nor plodding horseplay, but the kind of shot that makes us smile. We were delighted to give the picture a top award.

5th PRIZE by Leif Eliasson, Karlstad, Sweden. Probably because of their intrinsic beauty, gulls will turn up in every photographic competition. But rarely do pictures of gulls have the strength and graphic stature of Eliasson's shot. The intense contrast between the glaring white birds and the dark sea and sky make this a memorable winner.

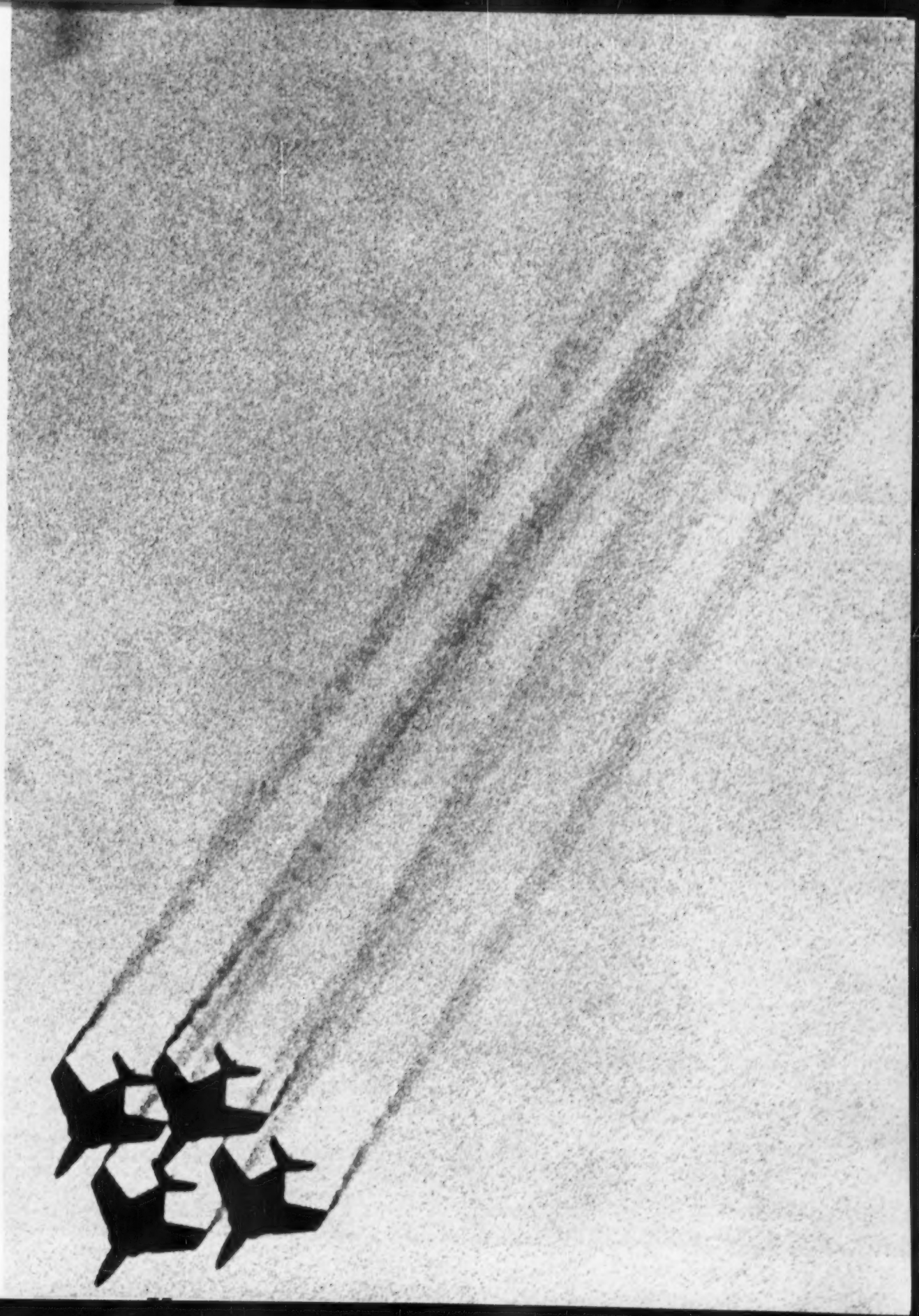
DAISIES by Hugo Strebel, *Switzerland*

CHILD by Anne Brennan

OPERATION REFUEL by Bill Sanders

BLUE ANGELS by Bob Gomel

HEALTH FESTIVAL by Ichimasu Nishiola

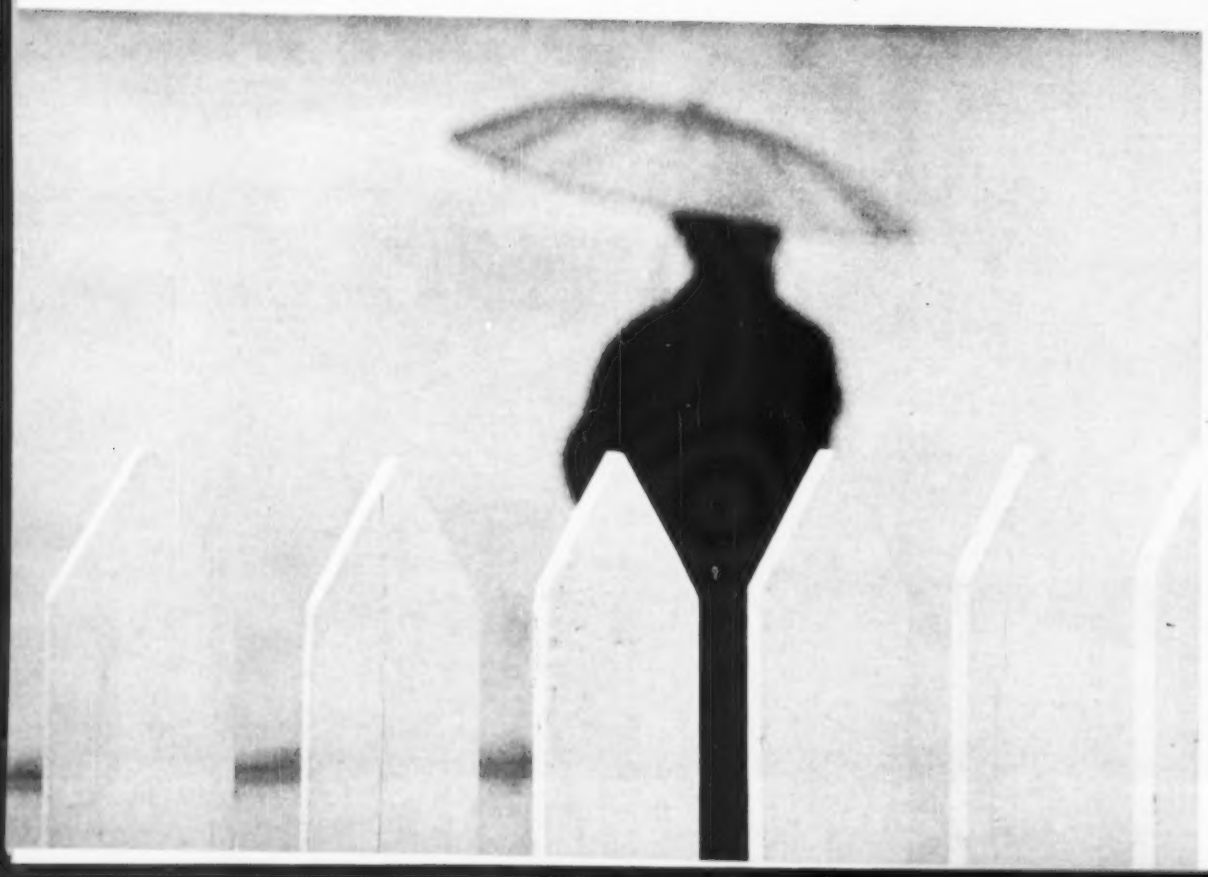


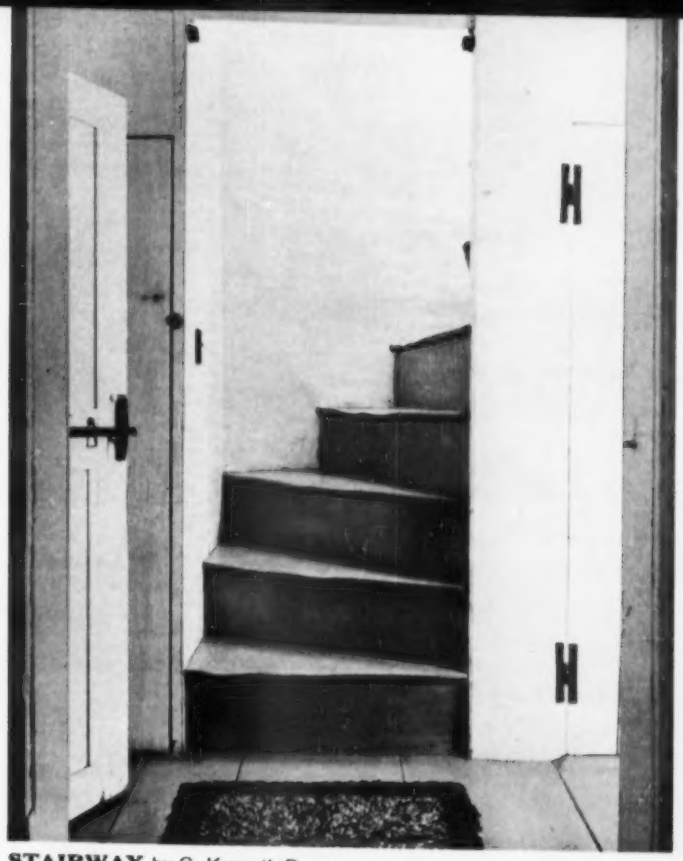
HEALTH FESTIVAL by Ichimaru Nishioka, *Japan*

EXUBERANCE by Shoji Yamamoto, *Japan*

CHAPEL by Dickson B. Cooper

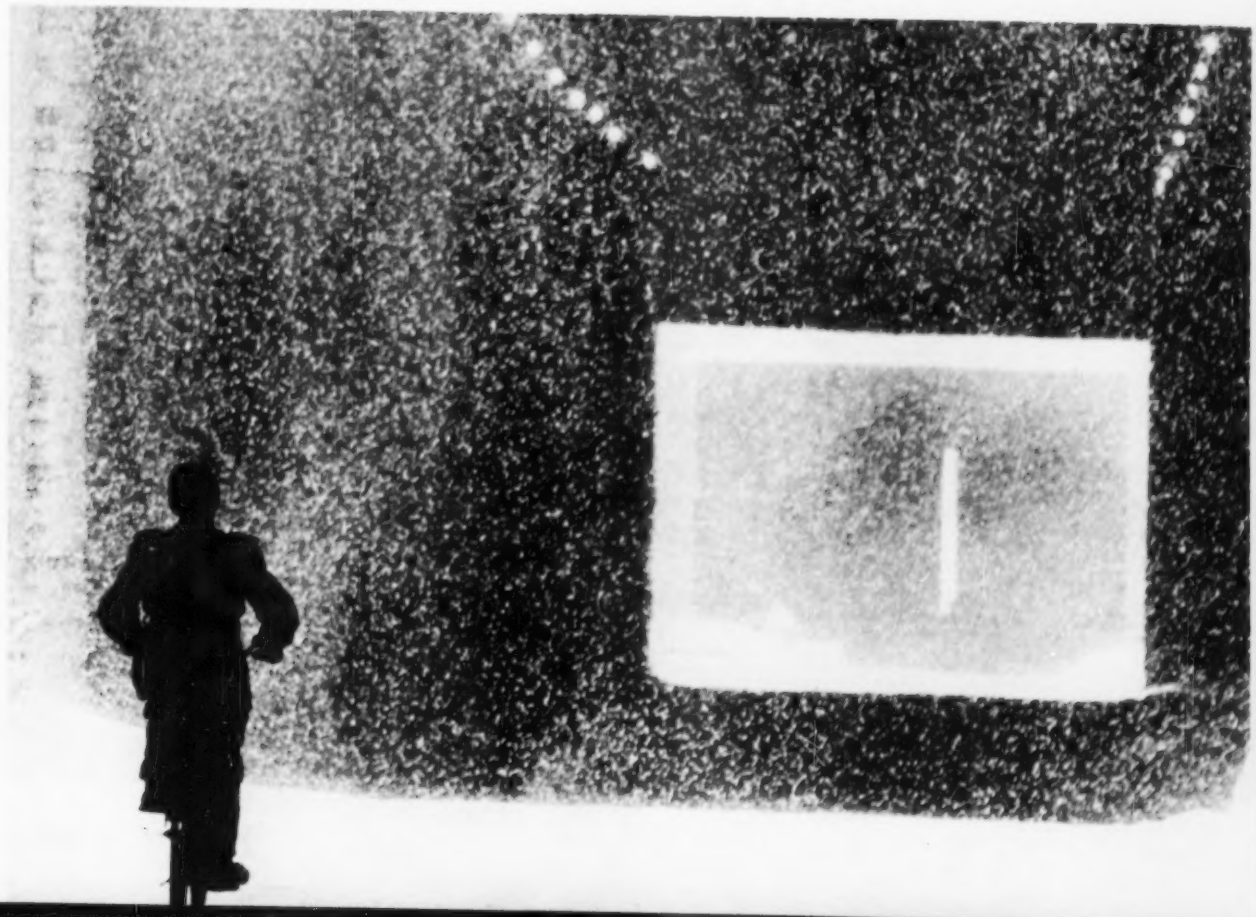
PICKET FENCE by Van Deren Coke





STAIRWAY by G. Kenneth Duprey

SNOWSTORM by Lennart Jansson, *Sweden*



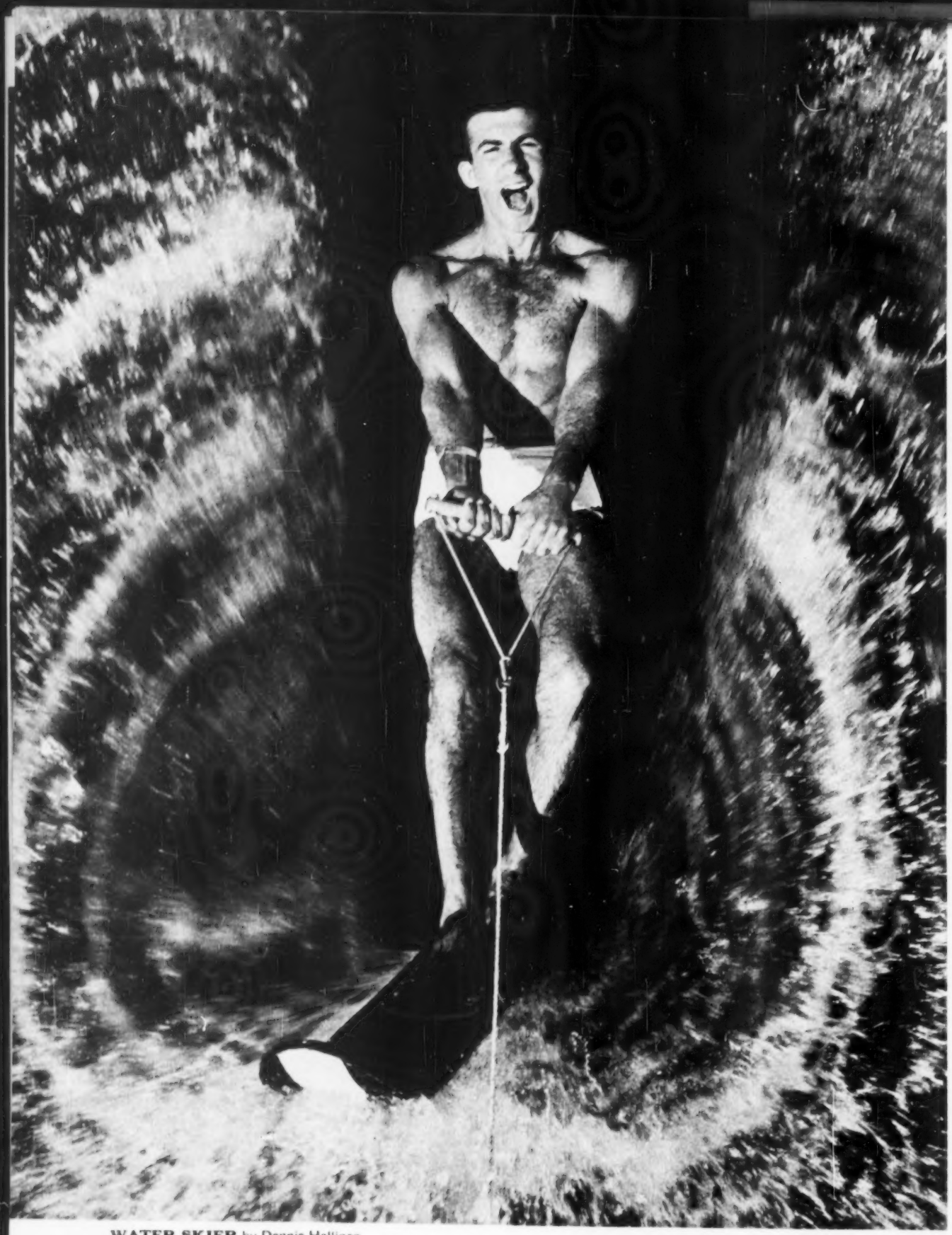
VIVIANA by Paolo A. Pellegrineschi, *Italy*

FIGURE by Suetake Sugioka, *Japan*

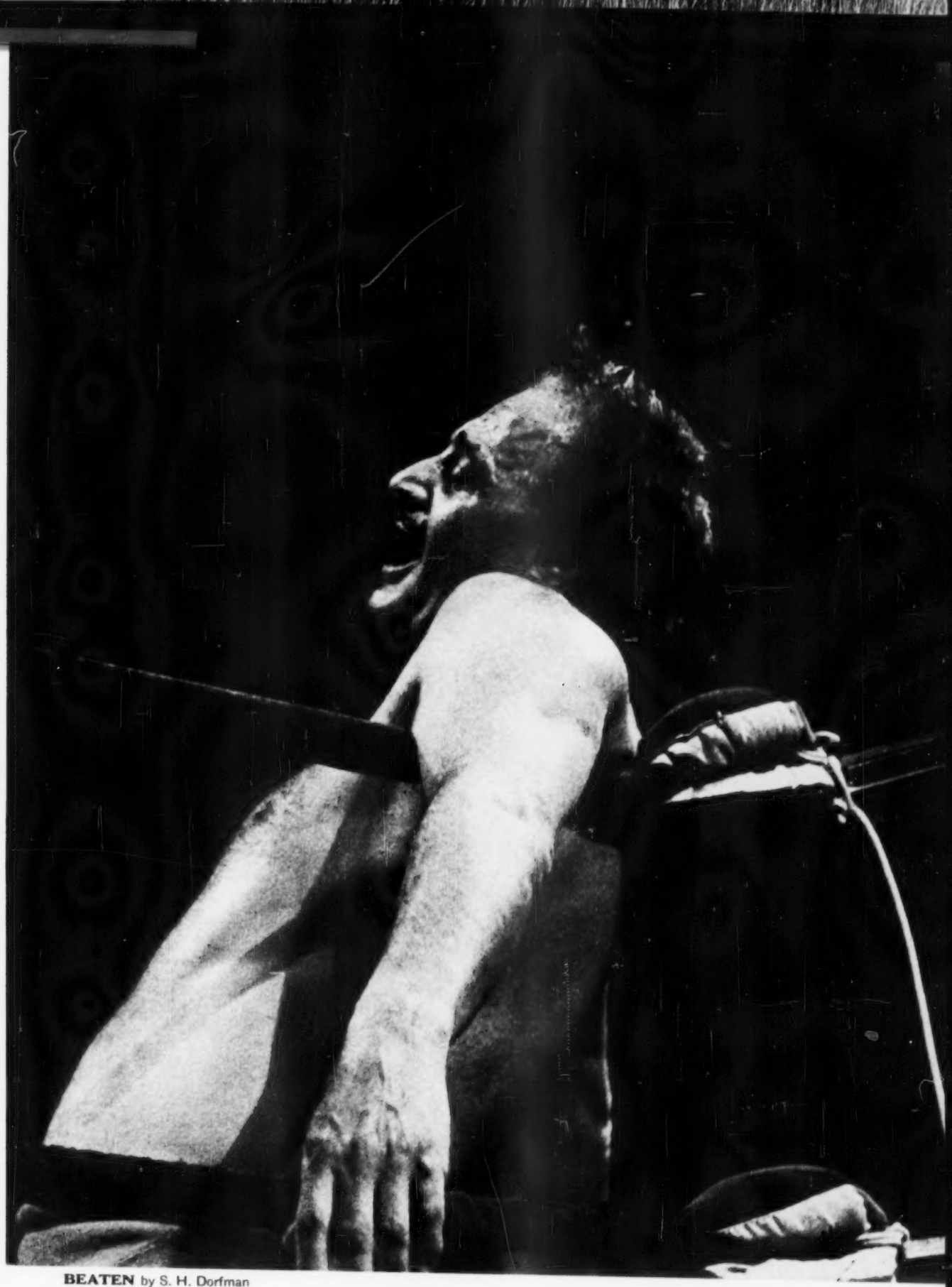
FLIGHT by Mogens Aagreen, *Denmark*

ICEBREAKING by Karl Gullers, *Sweden*

MIRAGE by Edith Gerin, *France*



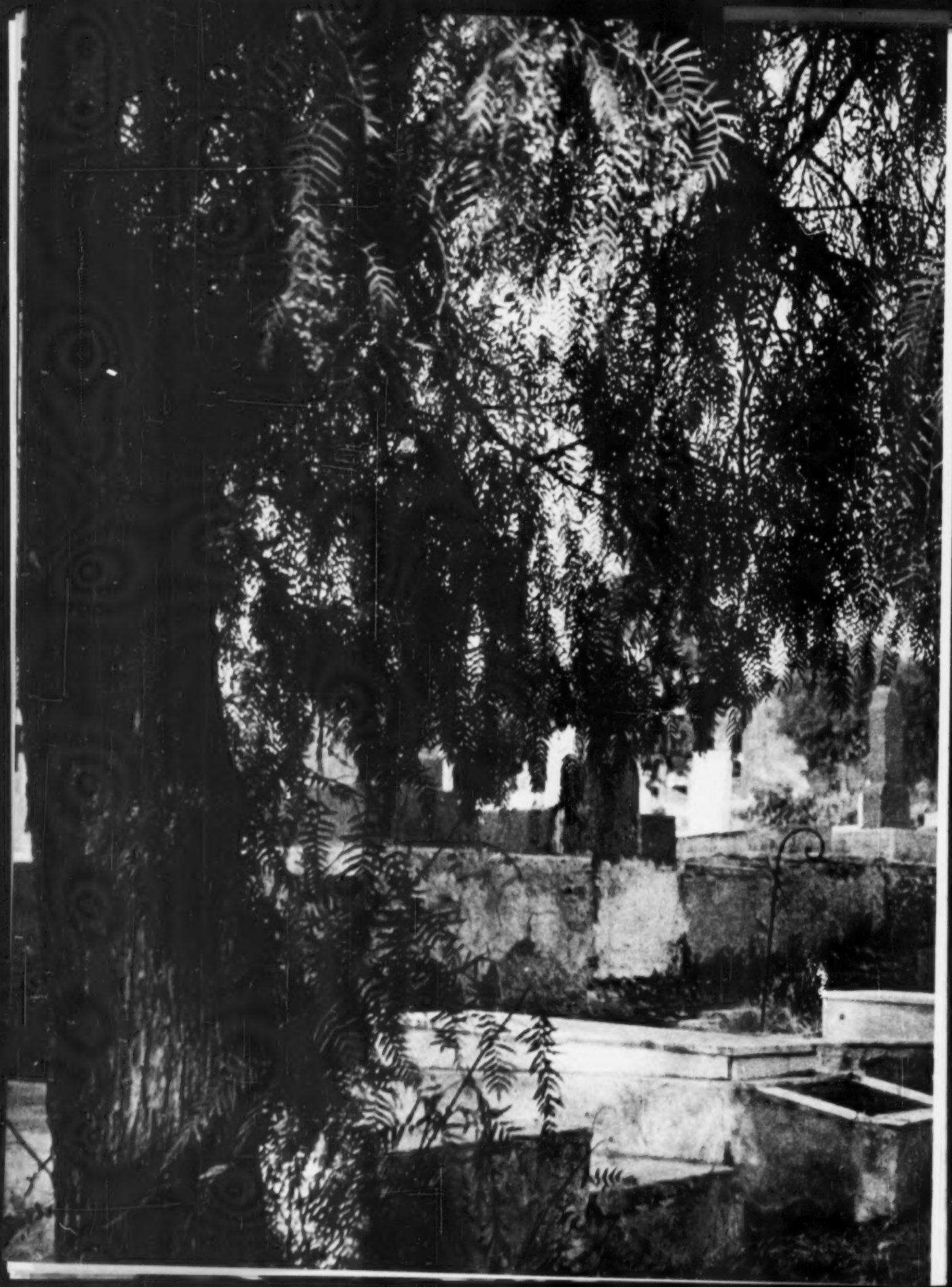
WATER SKIER by Dennis Hallinan



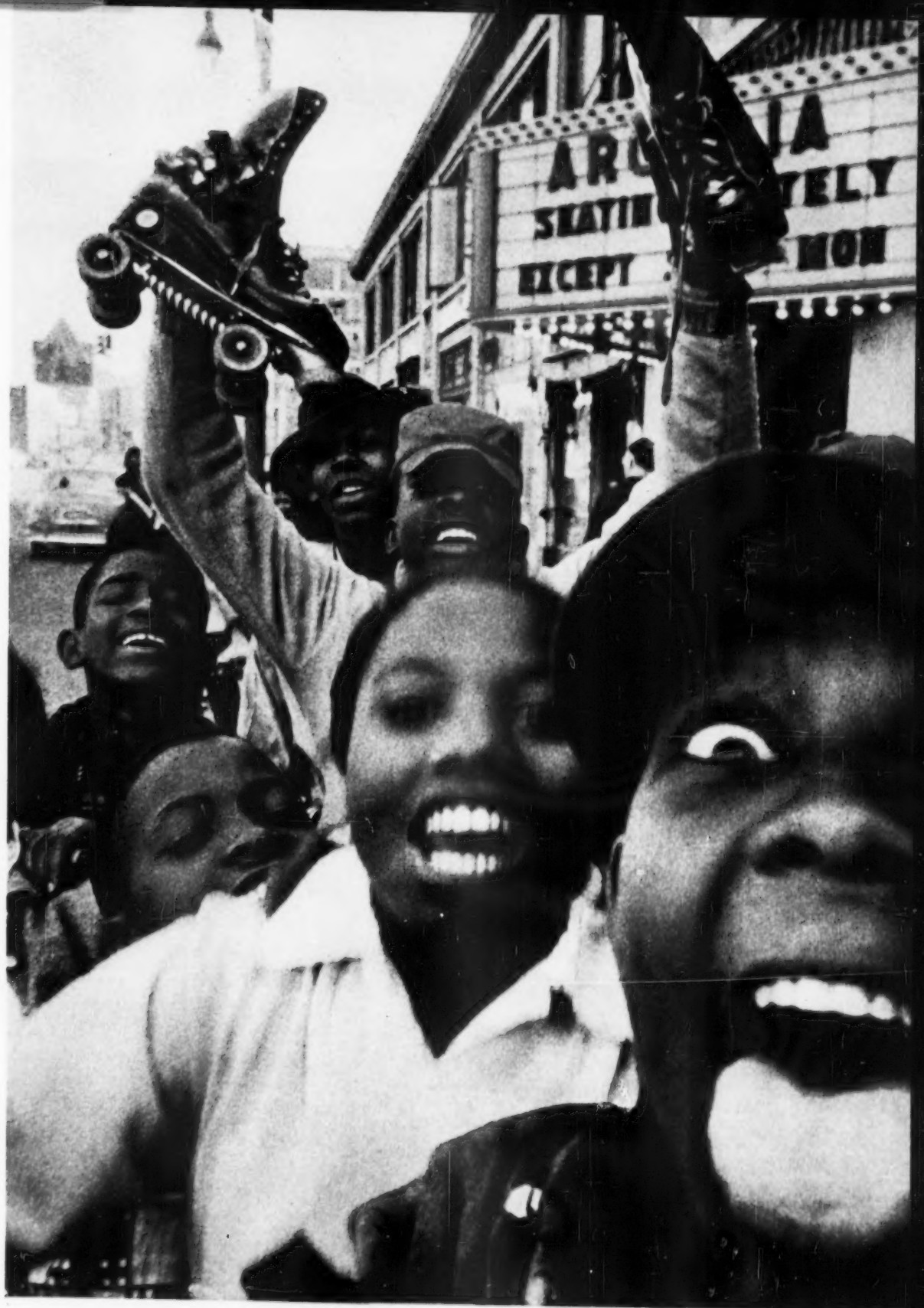
BEATEN by S. H. Dorfman

GRAVEYARD by Vito Fiorenza

→



PIGEONS IN FOG by Roger M. Coar



TAKE MY PICTURE! by Joe Clark

NUDE by Terry S. Lindquist

BALLET DANCER by Erik Betting, *Denmark*

PARACHUTE JUMP by Leo Stashin

HORSE AND RIDER by Trude Pierbaumer, *Austria*

CRISTINA by Edmondo Tich, *Italy*

PANAMANIAN NATIVES by George Holton

DOUBLE PORTRAIT by Koyo Hosoe, *Japan*

FATSIA LEAVES by Bosworth Lemere

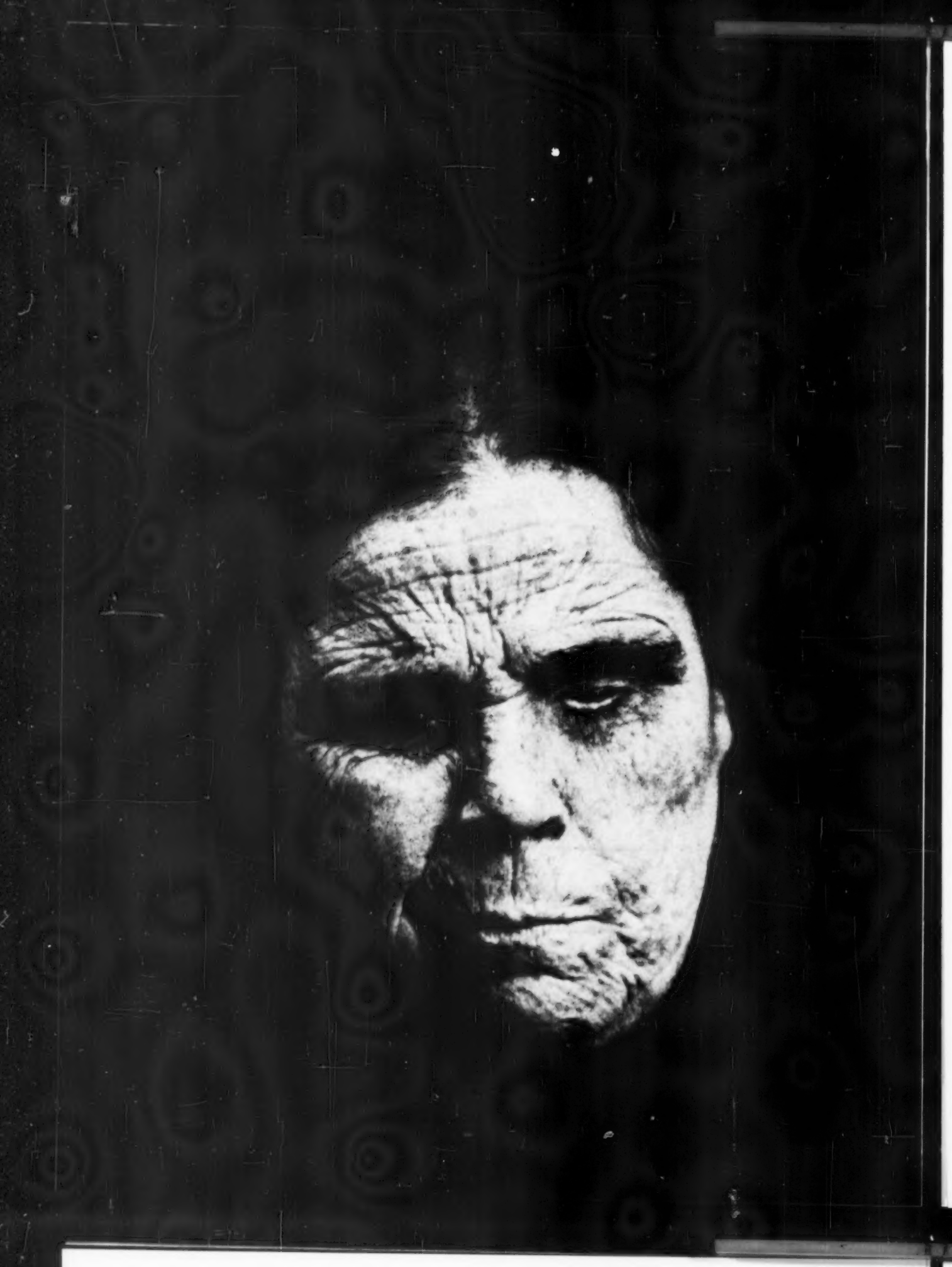
JU JITSU by Nick Gevjick, *Canada*

BANJO EYES by Manuel Denner

EXPERIMENT by Robert G. Koropp

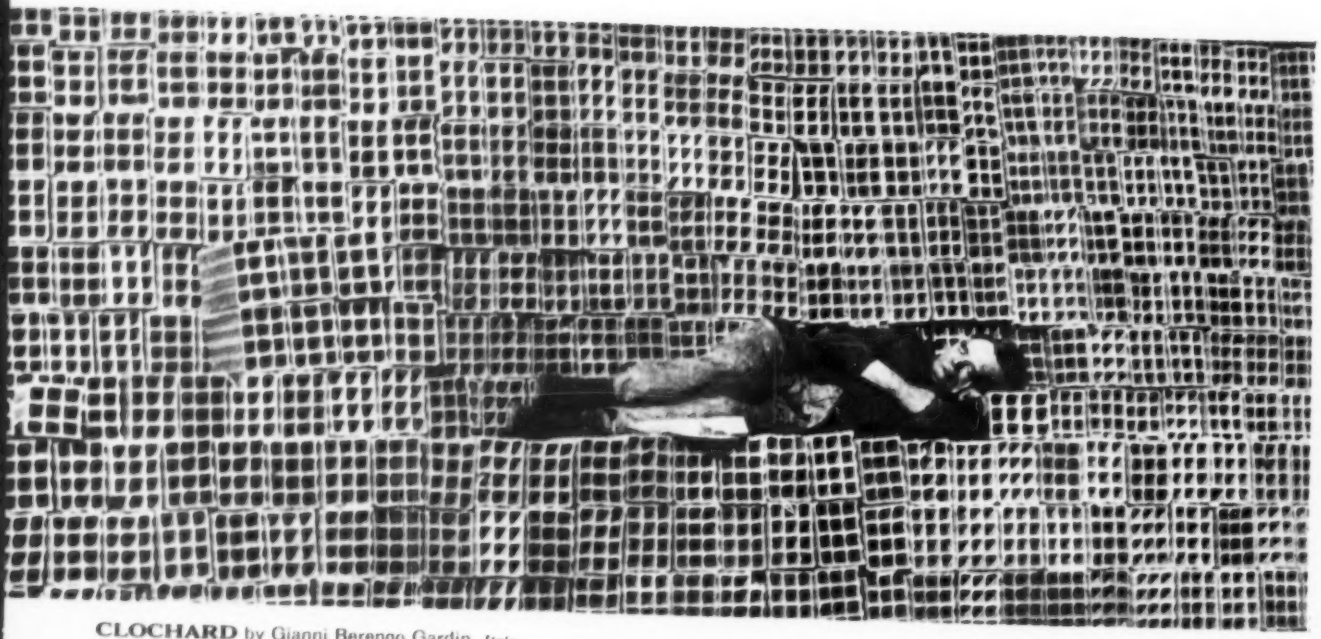
THINGS by Walter Bujak

FLAMENCO DANCER by Elaine Carrington



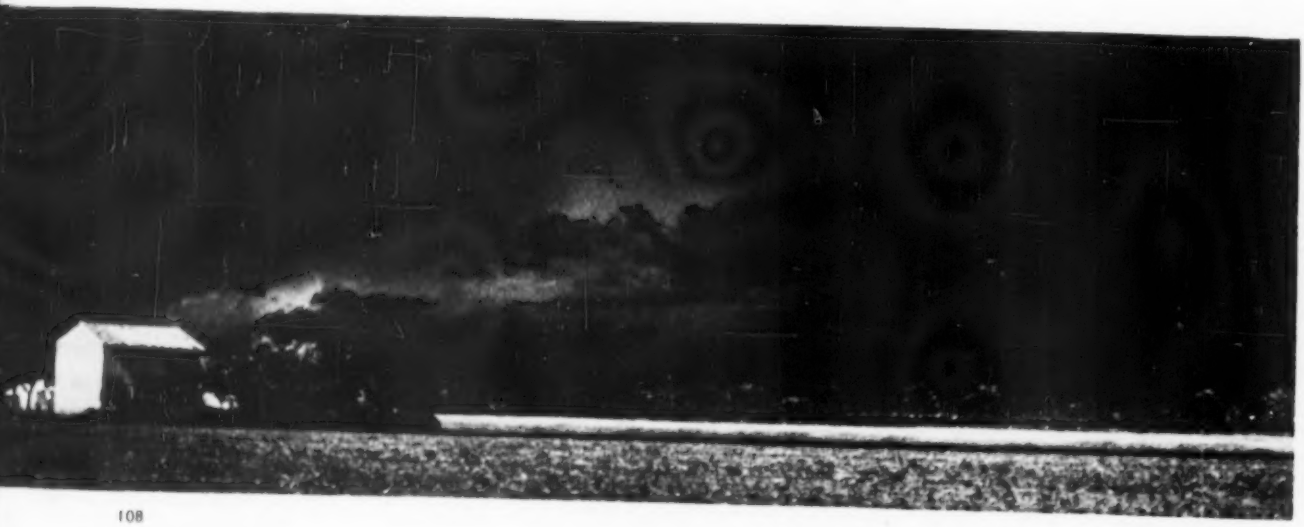
LOTTERY SELLER, SPAIN by Jack Manning

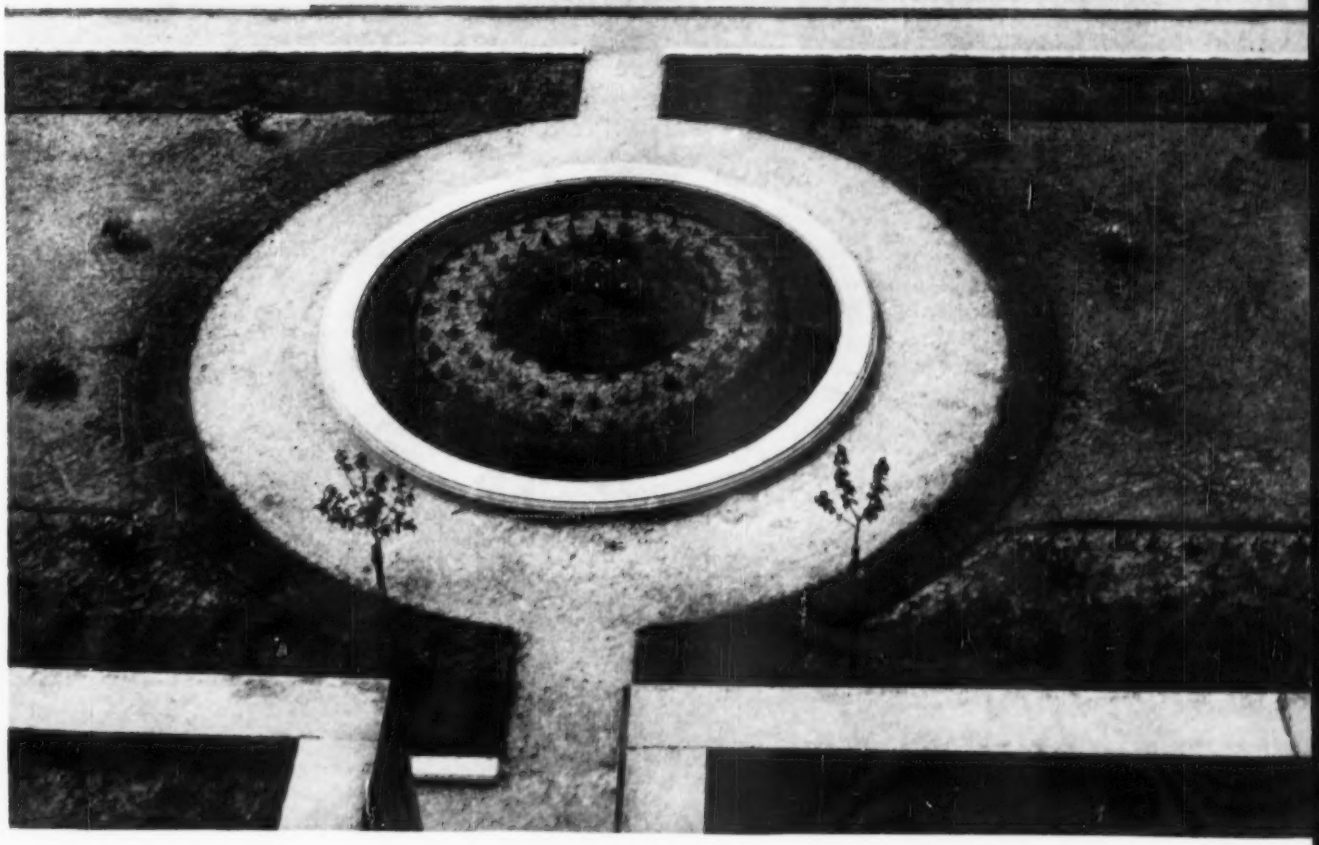
GYPSY LOVERS by Otto Daettwyler, *Switzerland*



CLOCHARD by Gianni Berengo Gardin, *Italy*

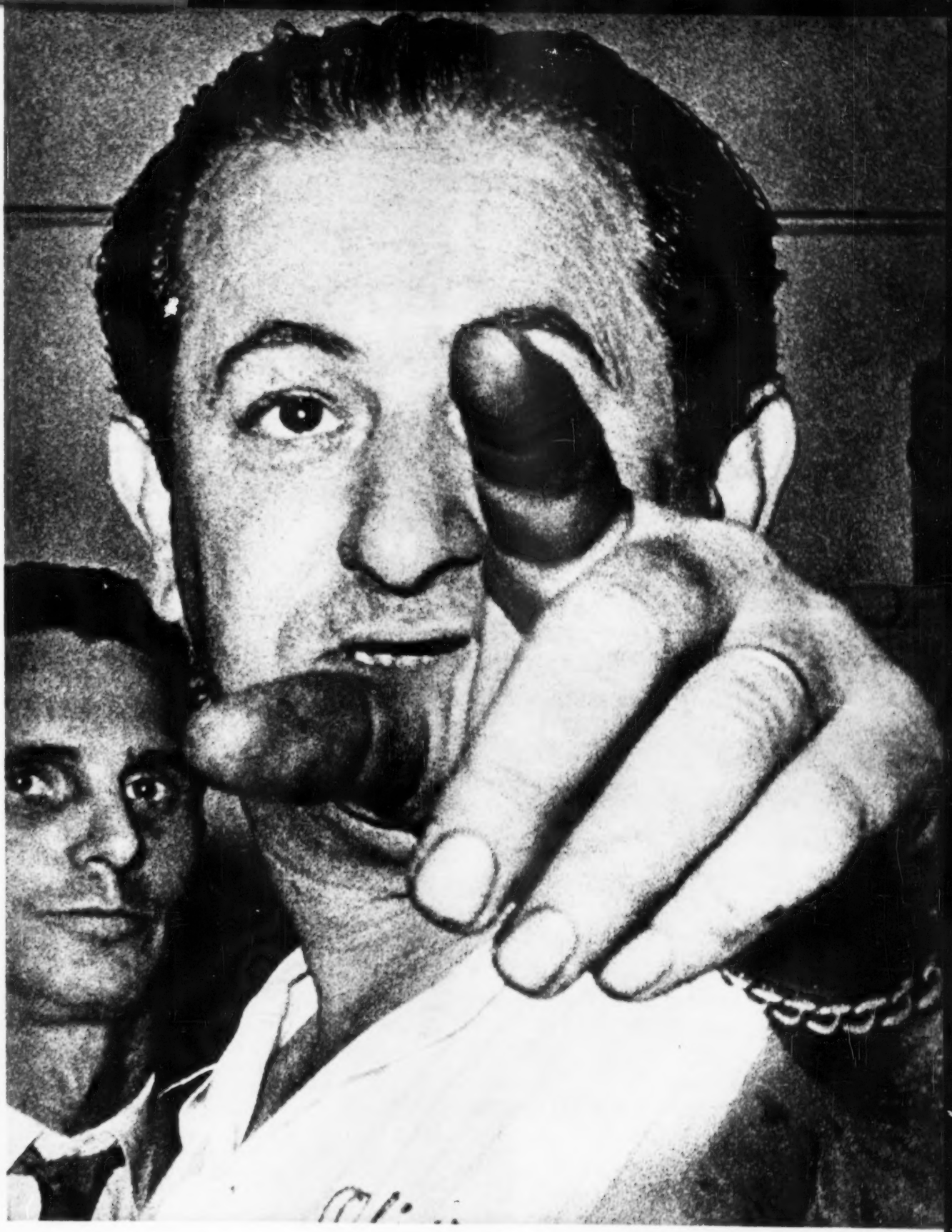
STORM by Bruno Bruni, *Italy*





DESIGN by Bob de Wit, *Holland*

REFLECTION by Leif Eliasson, *Sweden*



"I SAID NO PICTURES!" by Bill Sanders

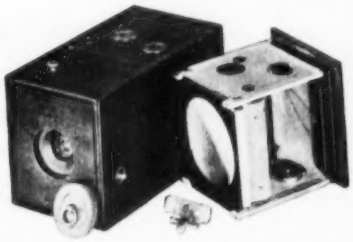
By OTTO BAYER

A NEW LOOK AT ROLL FILM

It's come a long way since 1888. Once primarily a snapshooter's film, today it offers convenience, quality, and versatility for amateurs and pros alike

Forty years ago, few serious photographers would consider using roll film for any except the most trivial pictures. Today, almost all amateur pictures and a great proportion of professional work are done on the film once scorned.

The reason for such shabby treatment in the past was due to the deficiencies of both roll film and the cameras equipped to use it. Emulsions were slow and had a color sensitivity similar to modern "commercial" film, recording only blue and ultraviolet. They were slow, even slower than today's slow-speed color films, having a speed equal to ASA 5-10. In artificial light, where there was less blue, the speed dropped even more, falling to somewhere in the vicinity of ASA 2.



First roll-film camera by Kodak in 1888 was factory-loaded, gave 100 exposures.

Another handicap was the inability to give uniform exposure to all negatives on the roll under varying light since there were no reliable light meters. Plates could be developed individually to compensate for varying exposures.

Unlike modern roll-film cameras, which come in a wide range of types and sizes, the older roll-film cameras were either box cameras or simple folding cameras without the fast lenses and automatic aids for focusing which are now taken for granted.

Today, the roll-film user has a wide choice of fine-quality emulsions in several sizes, in black-and-white or for color, in high-speed, medium-speed or slow-speed types, all at reasonable prices, for use in cameras which are unexcelled for convenience in handling under all types of conditions. From the ten-year-old with his first box camera to the fashion photographer and his reflex, all branches of photography know and use roll film.

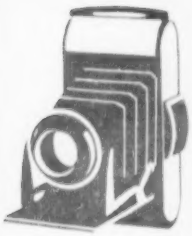
A major factor in the use of roll film is the ease of handling, both in the camera and the darkroom. Most modern roll-film cameras feature improvements such as coated lenses, high-speed shutters, built-in flash synchronization, coupled rangefinders or groundglass focusing, automatic film transport.

In processing, eight to sixteen pictures are developed at a time, producing negatives which are large enough to make big prints without excessive enlargement. Developing and printing are comparatively easy, being neither as exact as required for 35-mm work or as cumbersome as when using sheet film.

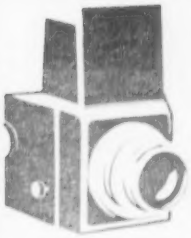
Someone once termed a certain camera a "good-natured" camera. This term may very well be applied to roll-film photography. It is a delightful compromise between the quantity of the 35-mm camera and the quality of the view camera. You have neither too many pictures nor too few; they are neither too big nor too small, and perhaps best of all, the equipment required is not too expensive. For all but the most specialized branches of photography, the roll-film camera is an excellent "jack-of-all-trades" choice for either pro or amateur.—▶

An important advantage is ease with which big enlargements can be made from roll-film negatives as compared to 35-mm.

Box cameras offer a cheap, simple method of taking pictures.



Folding models give large negative area, least camera size.



Single-lens-reflex finder shows the image as seen by the lens.

Twin-lens reflexes are very popular as all-purpose cameras.

Photo by May Mirin, a prize winner in POPULAR PHOTOGRAPHY's 1956 International Picture Contest.

Roll film is available in all sizes to fit the great variety of cameras using this popular material

Although roll-film cameras make pictures in sizes from 1¼x1⅝ (half 127) to 3¼x5¼ (postcard 122), the four most popular frame sizes are shown below. By far the most popular are the two 120 and 620 sizes, 2¼x3¼ (eight exposures on a roll), and 2¼x2¼ (twelve exposures). This size film is probably the most widely available roll-film size, offering a greater variety of emulsions than any other.

The larger 2½x4¼ (116 and 616) is a good size for people who don't want to enlarge their pictures and are willing to lose some of their camera's compactness for the sake of a big negative. The small 1⅝x2¼ (127) was used in some of the neatest, smallest cameras ever made, the old "Vest Pocket" series.

Incidentally, the only difference between 120 and 620, and 116 and 616 is that the "6" spool is a thinner metal spool than the "1" type, formerly a wooden spool found on foreign cameras.

Fred G. Cheuvront

Considered by many to have the most pleasing proportions, the 2¼x3¼ size is found in such cameras as the Kodak Tourist, Ansco Viking, the Bessa, and Nettar, among others.

Daniel Bernstein

This size is made by cameras giving 8 exposures on 127 or 16 exposures on 120. Many of the simpler cameras use 127 film.

Henry Evans

The largest eight-exposure roll, 2½x4¼, is losing some of its popularity as a result of the trend toward smaller and lighter cameras and the increased use of enlargements.

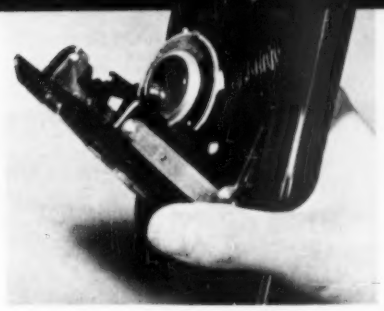
James Weymouth

Made popular by the reflex camera, the square format eliminates the need to turn the camera for horizontal or vertical shots.

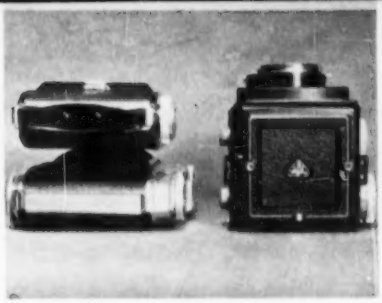
Modern folding cameras offer new features for better photography

Roll-film cameras have come a long way since George Eastman's original box camera in 1888. One of the earliest changes was to make a folding camera using roll film, a form borrowed from the larger view cameras. Since then, the folding camera has become one of the most popular of all types, combining a large negative size with a degree of compactness not found in any other type.

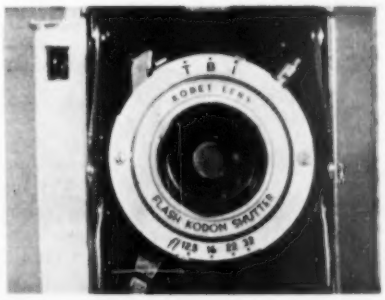
Modern folding roll film cameras are available in a variety of sizes and types, ranging from the simplest of models for amateur use to models with fast lenses and coupled rangefinders suitable for the professional photographer. In many cases, roll film cameras have borrowed heavily from their miniature cousins, offering many of the automatic operating features of the 35-mm camera with the advantage of a larger film size and almost the same camera size and weight.



Typical folding camera construction allows the front to be opened or closed in one operation, preparing camera for use by pressing a button.



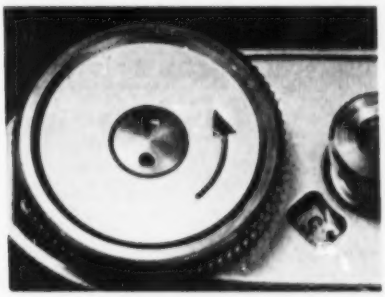
Two folding cameras take up little more room than one reflex, an advantage when two cameras are needed but where portability is a problem.



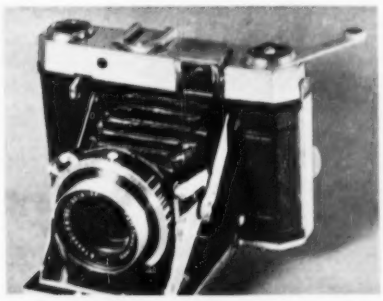
This folding camera has a minimum of controls, being designed for the beginner or casual user who wants a simple, yet compact model.

Most modern cameras have built-in synchronization for flash bulbs, electronic flash or both. Flash and camera make one compact, light unit.

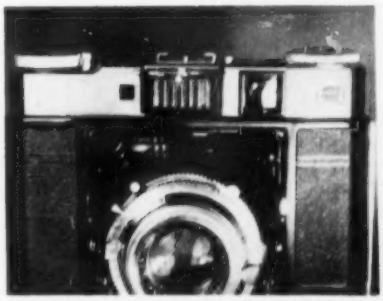
Coupled rangefinders make folding cameras as "candid" as 35s, permit fast, accurate work with high-speed lenses or close distances.



Automatic exposure counters eliminate the old red window, are usually coupled to shutter wind to serve as double exposure prevention.



Rapid-wind handle is newest improvement in folding cameras, permitting rapid shooting without having to move camera from eye.

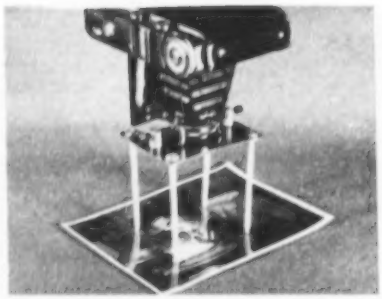


Some folding cameras now offer a built-in exposure meter, giving the photographer all basic accessories in one compact package.

Proper accessories adapt roll-film cameras to handle special problems

Carefully selected accessories extend the scope of the camera and make picture taking more convenient. Typical items designed for roll-film cameras are shown below. The largest single group is designed to allow the camera to focus closer than the usual three feet. These usually consist of a supplementary lens plus a method of focusing and determining field size.

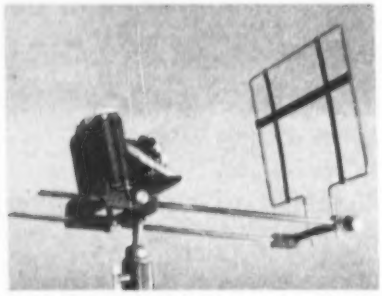
Film adapters are also very popular, allowing the economy of small color pictures (35-mm or Bantam) with a longer focal length, giving a telephoto effect. However, it is wise to limit accessories to essential items, concentrating on picture taking instead of one's equipment.



For very close work, fixed focal frames automatically place the camera at the proper distance from the subject.

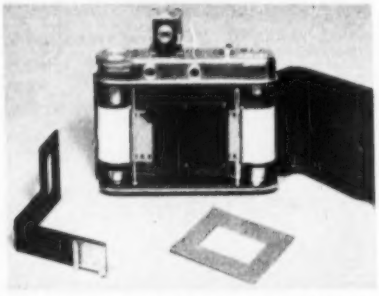
This supplementary rangefinder permits the camera to be hand-held at fixed distances for copying or other close-up work.

A supplementary lens and a prism for the camera rangefinder are incorporated in this type of copying attachment.



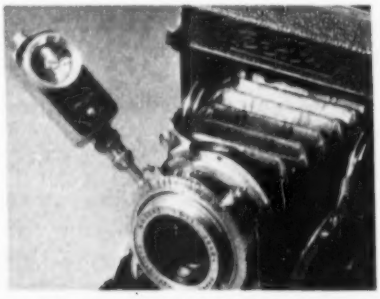
A focal frame shows the area covered by the camera when used with close-up lenses attached to the lens.

Adapter kits allow the use of smaller sizes of film either for color or for greater economy in shooting.

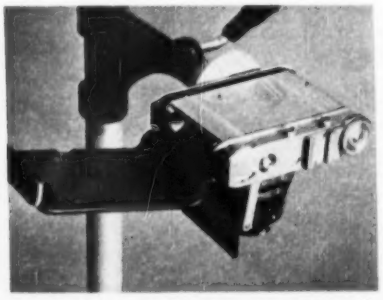


This 35-mm adapter is for use in 2¼x2¼ cameras but is not recommended for use with automatic film transports.

For cameras without built-in rangefinders, an accessory one is a "must" for times when guesswork is difficult.



A self-timer allows the cameraman to get into the scene, preventing the all-too-common disease of anonymous photographer.



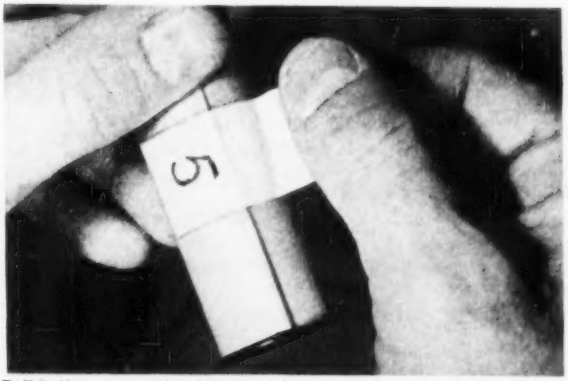
In preparing a copy setup, use a groundglass to focus and compose, then insert film without disturbing camera.

There are times when it is necessary to remove part of a roll from the camera, either because the photographer wants to develop the exposed portion of film without waiting until the whole roll is exposed or to change from one type of film to another.

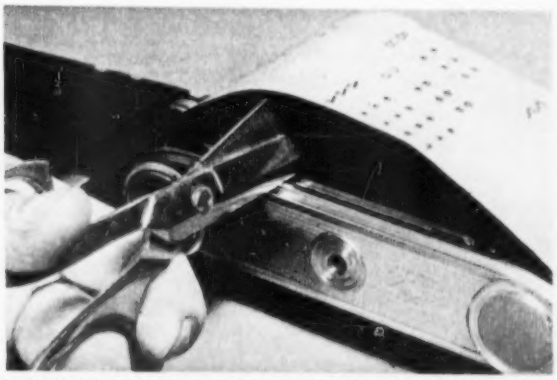
Here is a method for doing this which is useful in such emergencies. However, there is some loss of film involved—about one frame—and there is some danger of spoiling the film unless it is handled carefully.

Roll the film up completely. If the camera has automatic film transport and shutter interlock, it will be necessary to make repeated (*Continued on page* 163)

Half-exposed roll is wound through camera, free film end taped down.



Roll is then wound through camera backward, marked with key number.



Individual frames can be cut out for separate development if needed

A wide variety of film is available for roll-film cameras

FILM		EXPOSURE INDEX Daylight	EXPOSURE INDEX Tungsten	SIZES
ADOX	R-14	16	12	120
	R-17	32	25	120
	R-21	80	64	120
ANSCO	All-Weather Pan	64	32	127, 120, 620, 116, 616
	Supreme	50	32	same
	Superpan Press	125	80	same
	Anscochrome Daylight (color)	32	8*	120, 620
	Anscochrome Flash-Type (color)	25*	20*	120, 620
GEVAERT	Gevapan 27	32	20	127, 120, 620, 116, 616
	Gevapan 30	64	40	same
	Gevapan 33	125	80	same
	Gevapan 36	250	160	120, 620
	Dandi Pan	64	40	127, 120, 620, 116, 616
	Infra-Red (special order only)			120
ILFORD	FP 3	64	50	127, 120, 620
	HP 3	200	160	127, 120, 620, 116, 616
	HPS	400	320	127, 120, 620
KODAK	Panatomic-X	25	20	127, 120, 620
	Verichrome Pan	80	64	127, 120, 620, 116, 616, 118, 122, 124, 130
	Tri-X	200	160	127, 120, 620
	Ektachrome Daylight (color)	32	12*	120, 620
	Ektachrome Flash-Type (color)	16*	16*	120, 620
	Kodacolor CU (color)	32	20*	127, 120, 620, 116, 616

***When exposed through manufacturer's recommended filters**

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TO
MANUFACTURERS TRUST COMPANY
313 FIFTH AVENUE — NEW YORK, N. Y.

THE FACTS OF FREE LANCING

By LOU JACOBS JR.

PHOTOGRAPHY
366 MADISON AVENUE
NEW YORK 17, NEW YORK

Dear Contributor:

We wish to thank you for submitting the enclosed material. It is being returned to you because it either duplicates material now on hand, or because it is not quite suited to our present editorial requirements.

We hope you will continue to submit material to us for consideration, as your interest and cooperation are deeply appreciated.

THE EDITORS

Building a free-lance career is a matter of journalistic know-how and angling for specific picture markets.

If you're about to chuck everything and chase the free-lance dream, read this first.

Look at free-lance magazine photography from the outside and it may seem like a world of celebrities, exclusive events, and extravagant privileges. Get into it and realize that all this may be true occasionally but far oftener it is exceedingly competitive, insecure, and demanding. It is a business where people live by their wits with unusual independence.

This isn't going to be a sermon, but a summary. For six years while free-lancing I have been discussing the field with colleagues, editors, and staff photographers. This article is aimed at informing POPULAR PHOTOGRAPHY readers who might be on the brink about the realities of the free-lancing dream. Before I began it I questioned five friends whose names may be familiar in photo credit lines: Cal Bernstein in Denver, Art Lavine in New York, Joern Gerdts in Salt Lake City, Ivan Massar in Houston, and Eddy Van der Veen in Paris, France. None of us would trade our work for any other. But we would not describe this as a "glamorous" business.

That there are picture stories to be shot everywhere, my informants agreed unanimously. Interesting people, newsworthy events, the struggles and triumphs of your neighbors in everyday living, scenic places—all these and many more may be subjects for either short series or long essays in photographs. But developing a radar-like instinct for salable material is a result of long and sometimes bitter experience.

Fortunately, there are large variations in the needs and viewpoints of the 50-odd first-class magazines. So you need not specialize in one type of story. Candid pictures, carefully setup situations, or involved camera work requiring a studio are all in demand.

You *do* need a strong inclination to get into a "perpetual contest" as I have come to think of it. If five editors reject an idea, the sixth may buy it for $500. (My record is a query sent to 11 magazines before I got an assignment that made a fine two-page spread.) You should have a flair for photojournalism in some of its myriad forms, and you will discover if you have it by jumping in and making valuable mistakes. And you must have a vital, growing interest in the world around you.

Asked where he gets story ideas, Art Lavine told me, "By keeping my eyes and ears open. Sometimes they are reactions to things I see in the streets or wherever I travel. One way to get started thinking is to read daily newspapers looking for items that might develop into picture stories. Study what the magazines are using; you may get a new twist on ideas you've been nurturing.

"Don't flinch when someone you meet suggests a subject he thinks might make for good pictures. Your imagination could turn the idea into salable material."

How does one get started free-lancing? Joern Gerdts says, "I think that the beginner has to do a lot of stories on his own to get experience and show his ability. It is necessary to have some savings and not to expect to make any money the first year." Adds Art Lavine, "A beginner has to cope with not being known. Therefore, he has to invest his time and what money he has in shooting stories on which to base a reputation, on experimenting, buying equipment, and acclimating himself to rejection slips."

Cal Bernstein, just four years out of photography school, takes this view of free-lancing: "Opportunities are greater now than they ever were. If you've got something on the ball you can start at the top and work your way up. Opportunities at the top are a lot less scarce than anywhere else on the ladder. But if you're mediocre—beware! Too much competition there. Class magazines aren't interested in saving a few nickels, to the sacrifice of quality. That means on your first assignment you've got to shoot it better than anybody else in the world could have done it, to make the editor happy.

"I've never seen a magazine with a footnote apology under any picture saying to give the photographer a break because he's new in the field. So immediately you're in competition with Halsman, Eugene Smith, and other greats who are fighting for the same pages you are."

There doesn't seem to be any consistency in the previous occupations of free lances. Eddy Van der Veen writes, "I was a dishwasher, office boy, public-relations expert, journalist, sailor, and interpreter before I got to photography. Since magazine photography entails a lot more than just taking pictures, one may get a feeling for stories, an activated imagination, and a wealth of general knowledge from almost any previous training or education."

Ivan Massar made his first sale to an Italian magazine with a set of pictures on Yugoslavia. Cal got his first job from *Pageant* to do a story on crazy schools. Joern sold a magazine cover in Germany when he was 16. Art Lavine covered the Philadelphia Zoo and sold this first effort to a local Sunday feature section. I sold a story to *Look* back in 1946 and thought the $200 was easy money. It was 1950 before I made another similar lump sum from periodicals.

So far, you can see that there is as much variety in the practitioners as there is in the material and the markets. An "eye for pictures" is your best qualification. It can come from a good basic photographic education in school or can be self-taught. Next comes a story sense and a continuous awareness of your markets. The best ideas to shoot or submit are those which are in the public eye and about which you may be previously informed. There are very few "new" ideas, but there are a great many variations on basic themes.

At first the free-lance magazine photographer has to research his own ideas and sell them to editors, or shoot them as independent productions, process them, write pertinent text and captions, correspond with editors, and act as a general business man. ("Speculation," a practice where (*Continued on page* 160)

AMONG THE FREE-LANCE PHOTOJOURNALISTS INTERVIEWED FOR THIS CONCISE SURVEY

Cal Bernstein, Denver

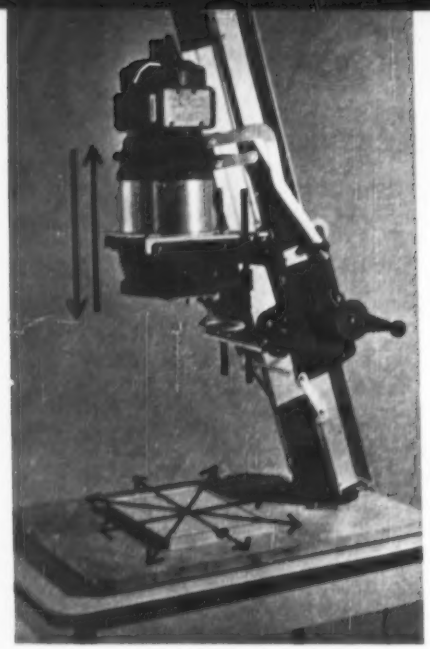
Arthur Lavine, New York

Ivan Massar, Houston

Eddy Van der Veen, Paris

By JOSEPH FOLDES
Author of *The Practical Way to Perfect Enlargements*

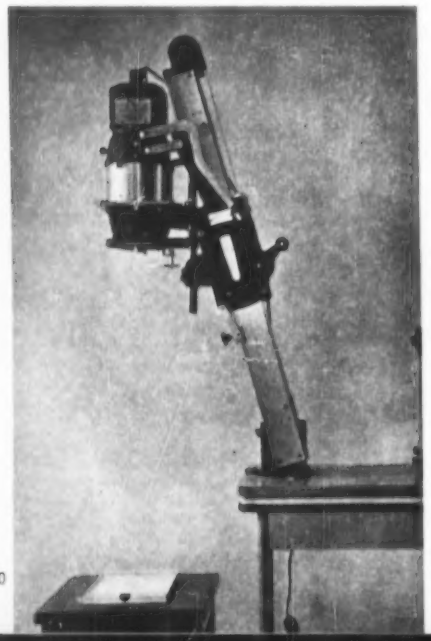
A short course in



Cropping your picture during the enlarging stage is most commonly done by moving the enlarger up and down to change the size of the image, at the same time carefully positioning the easel until desired part of the image is projected onto it.

First step in learning cropping technique is to make an enlargement of the full negative (above). Study the picture carefully to become familiar with all its details and possibilities. Then prepare a pair of blank L-shaped cardboard strips (above right). For 8x10 prints these should be about 10 in. long and 2½ in. wide. Frame the victure with these and move them around, studying the different compositions that will result from each change of position. When you see a picture you like, mark it on the print by running a red grease pencil around the inside edges of the Ls, then make your enlargement accordingly. The illustration at right shows how a section of the full negative was selected for enlarging.

Sometimes, with the enlarger head raised as high as it will go, the image on the easel still contains more than what you want to include. To get a larger image, swivel your enlarger on its base and place the easel on a low chair or on the floor. Weight baseboard to keep it from tipping.



CROPPING

In enlarging, the word "cropping" usually means composition. When we crop a negative we select a part of the image that we think will make the best picture. But the "best picture" is so much a matter of taste that all one can do is to learn from examples. When you make enlargements you will have to decide for each negative exactly what is the best cropping. Decisions are especially difficult for beginners since it is easy to butcher a print by an unwise crop.

But what can you do when you are alone in the darkroom and the projected image on the easel turns into a big question mark? Although there are no *rules*, there are some basic *questions* which you should ask yourself to determine whether cropping is necessary and, if so, how best to fulfill your taste:

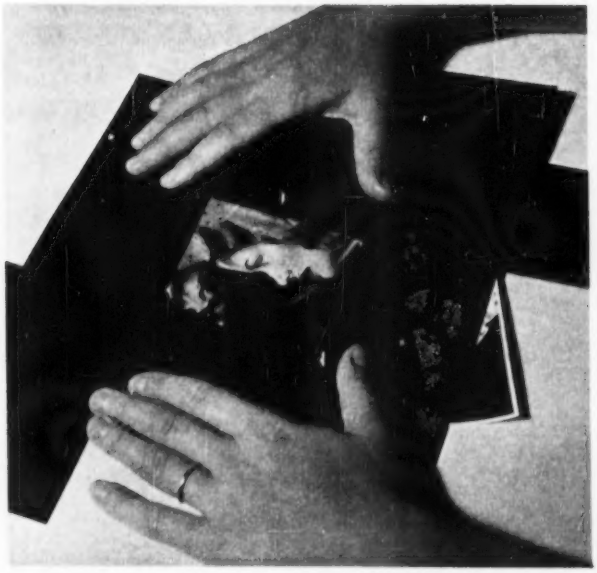
1. *What is the subject?* Your picture may include more than the subject you intended to photograph. Enlarge only what you want, crop everything else.

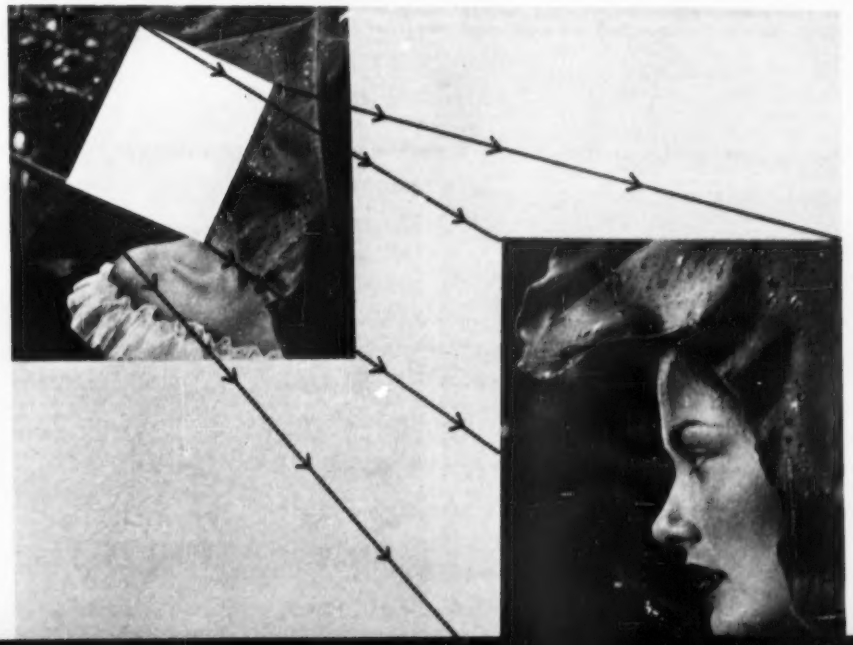
2. *What is the purpose of the picture?* You may want to hang it on your wall or send it to an exhibition. Perhaps it is for publication in a magazine or for sale to a private customer. Each purpose must meet different standards.

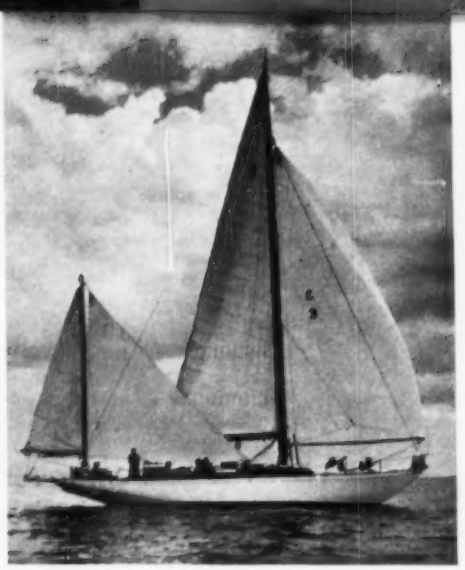
3. *What is superfluous?* When you look at the uncropped print you may see distracting shapes and confusing lines that the picture would be better without. Crop these nonessentials.

4. *Is there a directional projection?* In many pictures our subjects "move," look or turn in one direction. Usually, in composing, one allows extra space for the subject to move or look into.

Try applying these questions to the examples shown on the following pages. You will be well on your way to developing the accurate, intelligent eye that gives pictures strong and satisfying composition.—▶







To change image size within the picture frame, simply "move in" on the subject by enlarging it.

FIVE NEGATIVES CROPPED IN A VARIETY OF WAYS FOR

Directional effect is created in cropped version by leaving space into which subject can look.

Four equally good pictures from same negative show that cropping is largely a matter of taste.

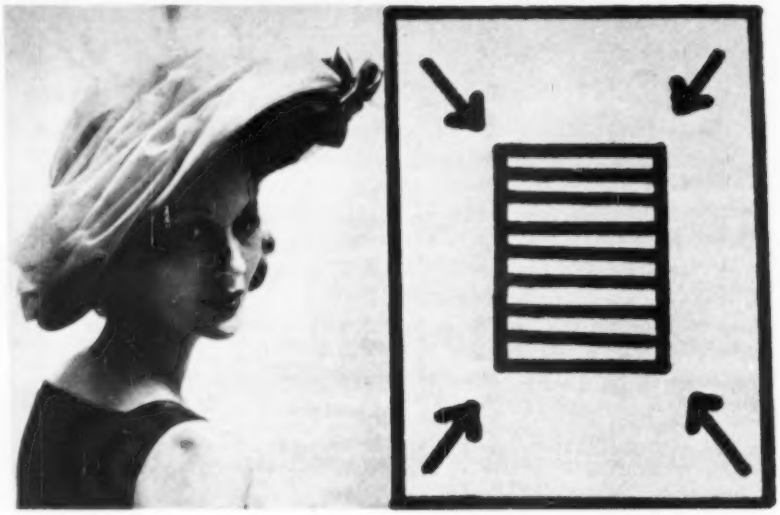
An important use of cropping is to remove unwanted details.

DIFFERENT COMPOSITIONAL EFFECTS

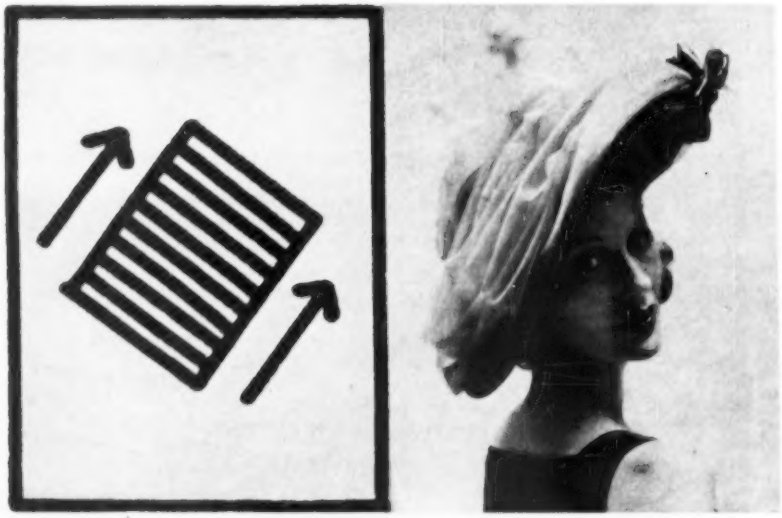
Two croppings—one emphasizes the figures, the other accents speed.

CROPPING CHANGES A PHOTOGRAPH'S BALANCE: 7 EXAMPLES

The major subject of your picture can be cropped so that the black-and-white masses dominate any area of the print that you may choose. Often, an almost intangible change in "weight" results in a satisfying composition. A major shift of weight can be quite dramatic, lifting an ordinary picture into the realm of exciting work. On this spread you will see seven relatively subtle shifts of balance, each accompanied by a diagrammatic analysis of just how the cropping was achieved.



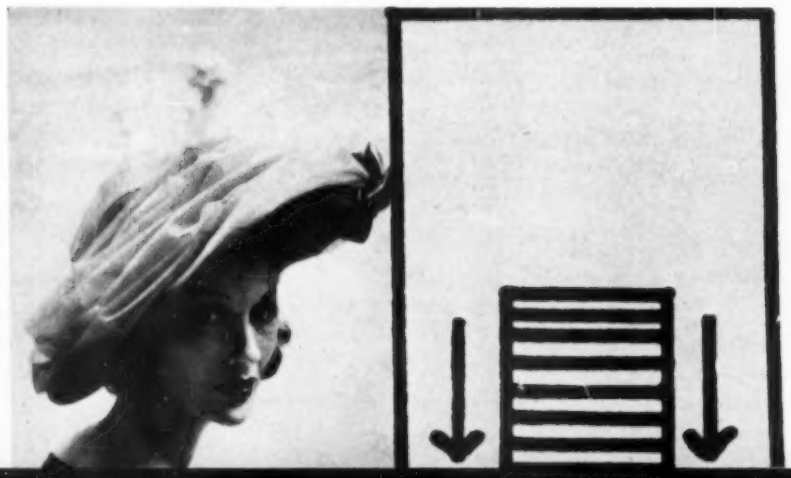
Cropped for central balance.

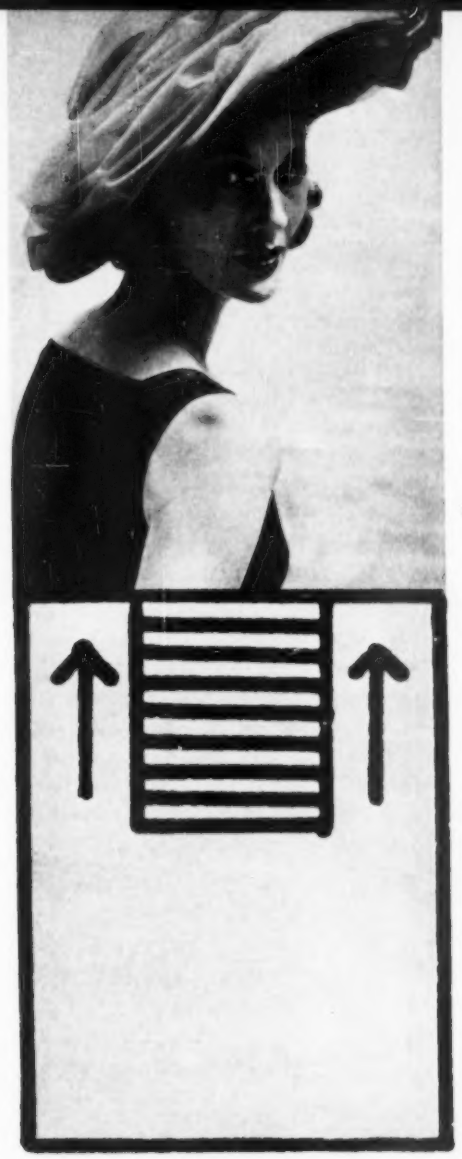


Cropped to change diagonal balance.

Cropped for left-margin balance.

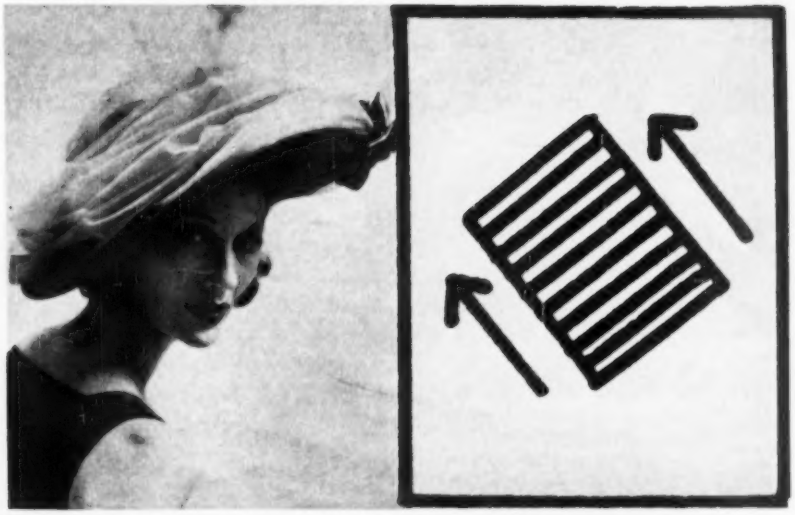
Cropped for bottom-margin balance.



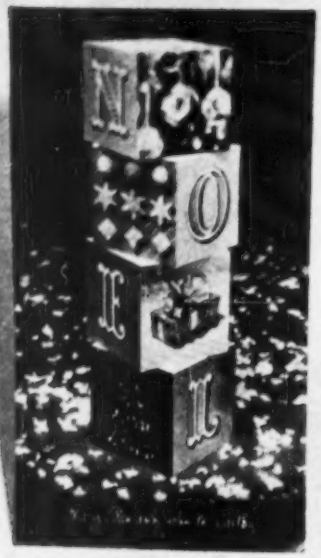


Cropped for top-margin balance.

Cropped for right-margin balance.



Cropped to change diagonal balance.



This attractive 4¾x9¼ Christmas card was made by J. S. McCarthy of Kirkwood, Missouri. He constructed some 3-inch cardboard blocks and pasted his message on them.

THREE WAYS TO MAKE

Donald Morgan of La Jolla, California, shot this picture of rare Torrey pine with his Super 4x5 Linhof set at 1/50 sec and f/16 using Super-XX. He printed negative on matte paper, lettered and mounted it on a board. Layout was again copied on Kodalith and negative contacted on Ad-type paper.

Leslie A. Campbell, who wanted to send his bird-watching friends appropriate cards, took over 30 photographs of chickadees before he was able to get the right picture.

Maryland resident Robert V. George took this picture with a Graflex Super D on a trip through New England. He appropriately used it for his cover.

A bunch of dried weeds, herbs, and branches arranged and exposed on a sheet of single-weight Velour Black projection paper made this pleasant composition a Christmas story in symbols. It was taken by Marjorie Weber, Woodcliff Lake, N. J.

CHRISTMAS CARDS

By HARVEY SHAMAN

Personal greeting cards made by straight photography or the use of photograms or photomontages can provide darkroom fun

With Christmas just around the corner, it's time to start sending greeting cards to your family and friends. If you don't want to buy the ready-made, conventional type, you can easily and inexpensively make your own personal cards.

The card you make can be simple—just sign your name to the bottom of a photograph; or complicated—design and letter a "professional" creation. It all depends on what you want. Whether you work on it alone or in conjunction with the whole family, it should be appropriate for the occasion and fun to do.

Basically, there are three types of Christmas cards you can make at home:

1. *The straight photograph.* This is the simplest type of card. Use either a black-and-white or color print. Then sign your name directly on the print and paste it or insert it in a suitable folder.

2. *The photogram.* This is a design card which is made directly on photographic paper without using a negative.

3. *The photomontage.* Here a combination of two or more photographs or photograms is used with lettering by printing on one sheet of paper.

The accompanying illustrations will show you how to say "Merry Christmas" by making your own cards, using any one of three different photographic methods.

The lettering on this card was made by F. L. Lemaire of Amsterdam, Holland, on a process plate. The two men were shot against the light with two 500-watt spots, while the beam from the projector was copied in. Agfacolor was used to shoot the girl, and the hole for this picture's placement was made with a punch and held with dry-mounting tissue.

READY-MADE FOLDERS

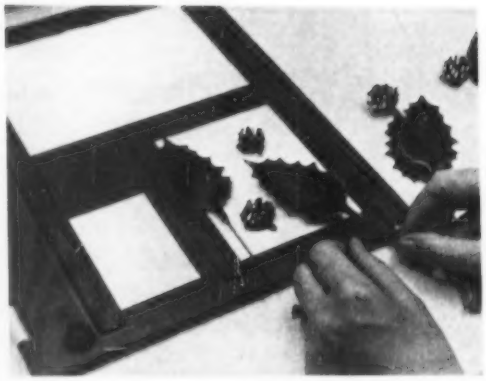
Place photograph in commercially made and printed card. Other simple folders require that the print be either dry-mounted or rubber-cemented in place. Special messages can be printed on them.

READY-MADE NEGATIVE MASK

This is a negative mask, usually on litho film, which has a message on it and an open transparent area. Tape your negative on the prepared mask to make contact prints. Buy masks at camera stores.

PHOTOGRAMS

Place a piece of contact paper in your enlarging easel with the objects you want to use. Turn on a white light for a few seconds to expose the paper not covered by the design objects. Then develop, fix, and dry. Make a negative on process or copy film by making a contact print of the photogram directly onto the negative. Use the regular copying process.



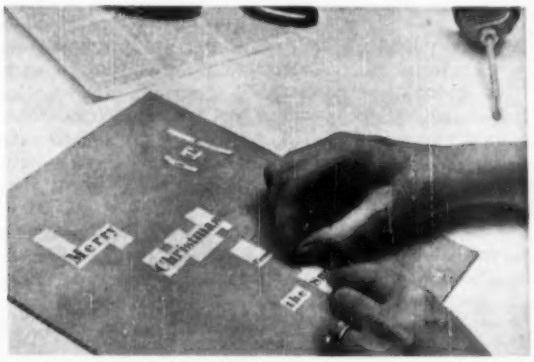
PHOTOMONTAGE

This process is a combination of lettering, photogram, and straight print. Place the negatives of the picture you want, the lettering, and the photogram on the light box.

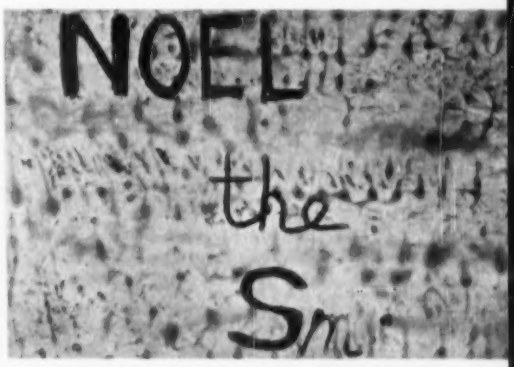
FOUR METHODS OF LETTERING YOUR CHRISTMAS CARDS

Movie-titling board. Use a ruler to insure proper spacing of the lettering. To insure maximum contrast, copy lettered board preferably with some type of copy film.

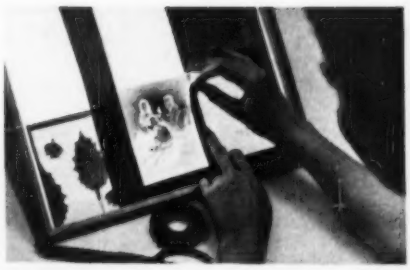
Opaquing. Letter message onto negative with photographic opaque. Letter on non-emulsion side of negative or print will be backward.



Paste-up. You can get any message you want by cutting out letters from periodicals and pasting them on heavy cardboard. Then copy message in normal manner.



Finger painting. Cover a plate of glass with finger paint or some scouring powder. Write message, copy it, and use negative for print.



Use rectangular piece of cardboard as a mask. Measure off oblong area 9½x7½ inside cardboard. Divide area into quarters and cut three of them out. Use opaque tape.

The leaf negative is now upside down. When the card is folded it will be right side up. Be sure all emulsion sides are facing in same direction. Make contact print and trim.

Fold your Christmas card as shown. Homemade cards using these methods add a personal touch to holiday greetings. A few tools and a little imagination do the job.

By LLOYD WEST

How to use a

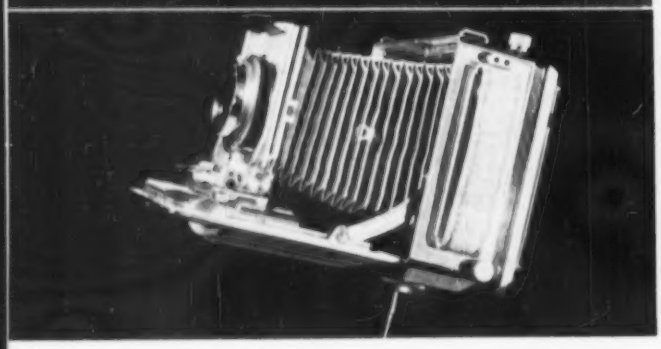
RISING AND

Press and view cameras have simple adjustments to prevent converging

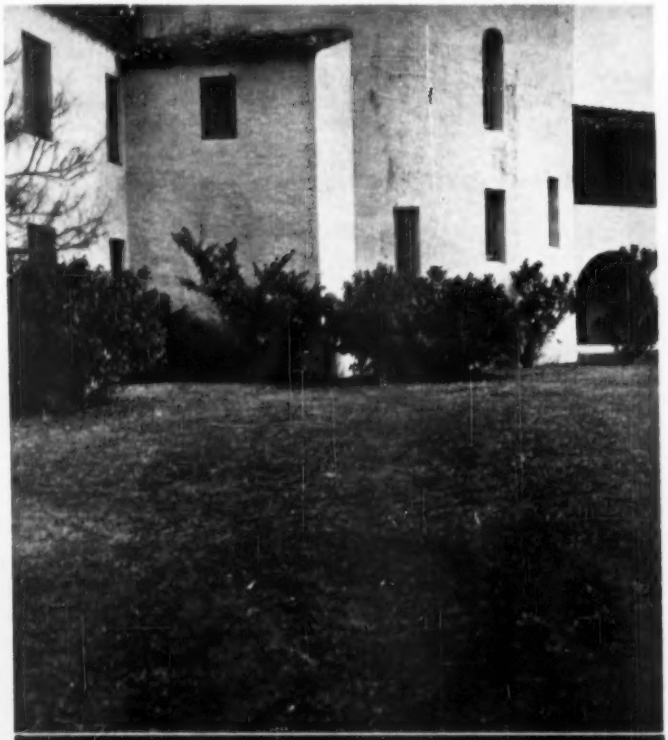
ALL the controls built into your camera are there for special reasons. But chances are there are some you've never used, and you're cheating yourself of the pleasure and satisfaction of better pictures. Have you ever made a picture of the Lincoln Memorial or the Empire State Building or your own county courthouse, in which the sides seemed to lean inward toward the top? This was because you had to shoot sharply upward from ground level to include the whole structure, and the camera's film plane was not perpendicular.

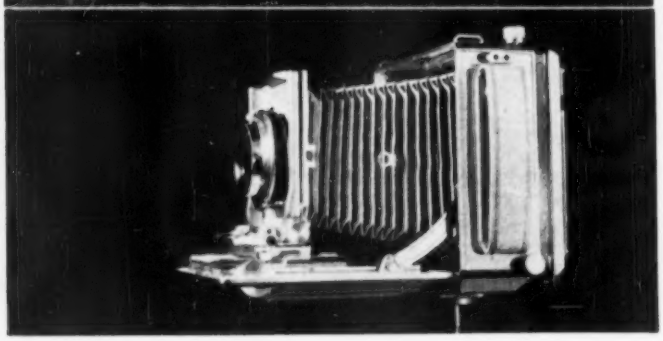
If you have a press or view camera, this problem is easy to solve. The lens board is mounted in an adjustable frame, and can be raised from its normal position by a control knob on the side. Usually, too, the front can be shifted to the left or right by a knob or lever. These adjustments make it possible for you to shoot upward, downward, or sideward without the distorted perspective that

Common fault in amateur pictures is the convergence of vertical lines of buildings, monuments, landscapes. This is because film plane is not parallel to subject, as shown at bottom.



Logical way to correct trouble would be to level the camera, as shown in lower picture here. This corrects the convergence of parallel lines, but makes matters worse by cutting off top portion of subject.





SHIFTING FRONT

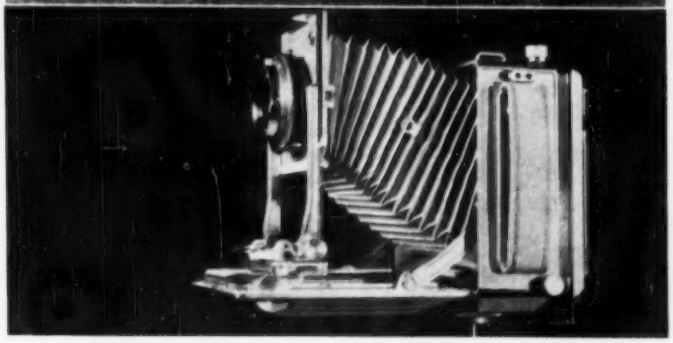
parallels when you shoot high, low, or sidewise. Here's how they work

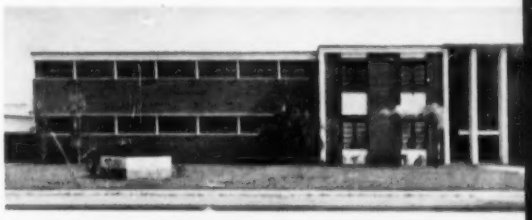
results from tilting the whole camera.

The illustrations show clearly the problem and its solution. The first picture is typical of those made by aiming the camera upward. The second shows what happens if you merely straighten the camera in relation to the subject; you miss a good deal of the picture. The third picture shows the proper correction, and the accompanying shot shows what the camera looks like when it is adjusted for the correction.

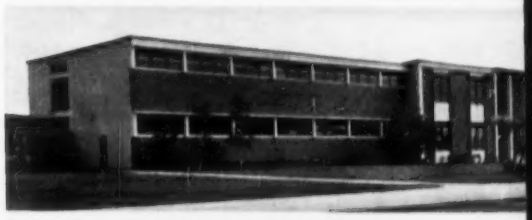
The other set of pictures shows an application of the shifting front to a horizontal architectural photograph. The straight shot of the building's facade does not convey any sense of the depth of the structure. By moving to one corner we included the side wall, which introduces a three-dimensional feeling, but the parallel horizontal lines on the long front of the building tend to converge at the far end. To combine the two pictures, so to (*Continued on page* 170)

Proper correction is made by leveling camera bed (so the film plane remains vertical) but elevating its front to cover the subject. In this example, all vertical lines are parallel, and no part of the building has been cut off.

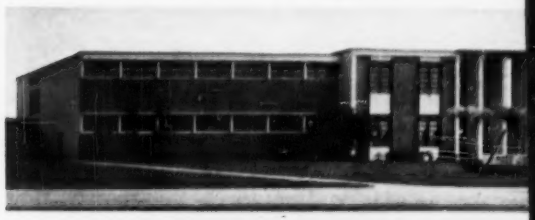




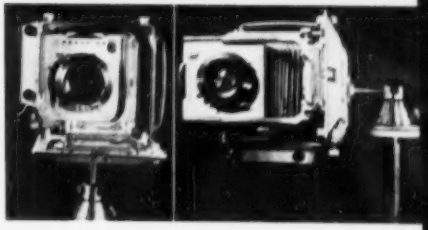
In architectural photography, a straight front shot (above) does not show as much as the angle shot (below). But here parallel lines converge.



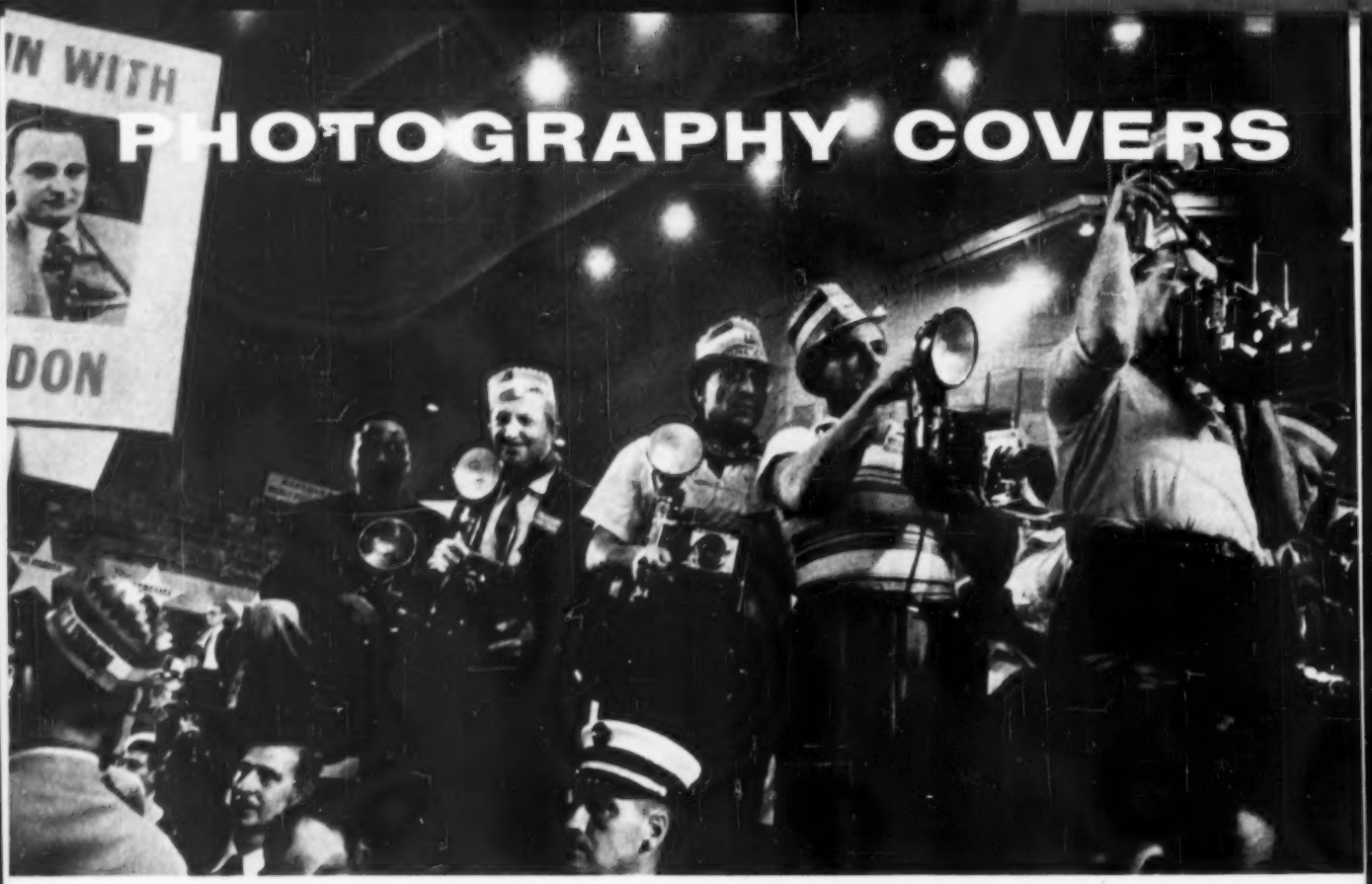
Remedy is lateral shift of camera front, which gives a result like that below. Horizontals remain parallel, perspective effect is preserved.



If lateral shift is not enough, camera can be turned sidewise and the rising front employed, as at far right, for extreme effects.



PHOTOGRAPHY COVERS



Press photographers stationed in front of speaker's rostrum in Chicago get into the convention spirit by donning candidates' hats.

By BOB SCHWALBERG
Photos by the author unless otherwise indicated

IF EVER a national event received all-out treatment from every segment of the communications industry, it was the recent political double-feature in Chicago and San Francisco. Grinding into high gear weeks before the conventions actually opened, the mass purveyors of word, voice, and image planned their grand strategy with military precision, marshaled their myrmidons, and descended on the convention sites like a conquering army, bent on total conquest.

There were radio and television commentators, analysts, announcers, and technicians. Reporters, columnists, pundits, editors, and experts represented newspapers, magazines, and press associations from every part of our well-informed world. There were sound-men, lighting men, newsreel and TV grips, electricians, telephone and telegraph men, messengers, mechanics, and repairmen who maintained everything from wire-photo transmitters to soft-drink dispensers. Most publicized of all the media was the youngest, television, with its electronic gadgetry, its creepie-peepies, its long-reach cameras, and its multiple-split screens. But by the time the last hoarse-throated delegate had discarded his banner and left the convention halls, it was clear that old-fashioned press and magazine photographers had not been scooped. In fact, they had captured some of the convention's most vivid and meaningful pictures, pictures to be seen and remembered long after TV's ephemeral images had faded from the screen. How they got the pictures makes a sometimes incredible story.

By far the largest of the photographic contingents was the regiment of press photographers which included the several platoons landed by the three wire services, A.P., UP, and I.N.P., as well as staffers from the local papers and hometown boys from all over the U.S.A. sent to cover their own states' delegations. Then came battalions of newsreel and television cameramen whose heavy tripod-mounted equipment seemed to dominate the press conferences with lights and streams of trailing cables constantly underfoot. The magazine contingent was, as usual, *(Continued on page 164)*

Gene Conrad

Amateur photographers covered the Chicago Democratic Convention, too. This young lady readies a flash-equipped Argus.

←
Well-equipped free lance Archie Lieberman hung three Leicas—with long, wide-angle, and normal lenses—from his neck, a single-lens reflex with 400-mm on shoulder.

THE CONVENTIONS

Crush on convention floor during caucus of Texas delegation forces photographers to raise their Graphics high and shoot by instinct.

Gene Cotnoir

UP's Art Rickerby makes exposure test of gesticulating fellow photographer Milt Freier on speaker's rostrum before the convention opens.

Trio of Big Bertha cameras perch high above arena in balcony camera stand as INP's Sammy Schulman surveys convention floor for subjects.

George Ward

Harold Blumenfeld, UP's picture editor, speeds up editing of 35-mm negatives by placing strips in cellophane sheaths and running them through a table color-slide viewer.

PRINT CLINIC

• WHAT'S WRONG WITH MY PICTURE?

Shirley Plimpton, Hamilton, N.Y. Here is an attempt at documenting a familiar urban scene. But merely to record an incident is not enough. This picture suffers from a too-fragmentary composition with too many distracting lines and shapes—and we are not shown the precise details, such as the children's feet, which would make clear that they are playing a game of hopscotch. Another camera angle, bringing the figures closer together, would have helped much.

Dolly, Verichrome, 1/50, f/11

Peter Dorau, Ridgewood, N.J. Shooting the subject from the shadow side was a good idea here but the background has been so much overexposed that the top of the model's head has lost definition. (Some of this could be corrected by burning-in during enlargement). Nearby branches to the left break unpleasantly into the subject, too. A more natural, less camera-conscious pose would have increased appeal of this picture and have raised it from the category of "snapshot."

Rollei, Plus-X, 1/100 second, f/8

Philip Grolnick, Philadelphia, Pa. The fine, diffused light of a cloudy-bright day was used to advantage in this shot, contributing good modeling in the features. Unfortunately, the photographer moved in too close and the legs of the boy are disproportionately exaggerated. This common type of improper foreshortening can be corrected during the shooting either by moving away from the subject or by using a longer lens at a distance.

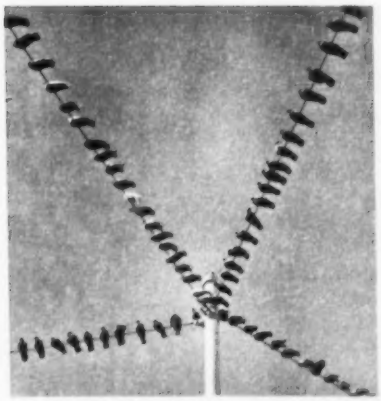
Leica M-3, Adox 17, 1/50, f/5.6

Pictures submitted for Print Clinic cannot be returned

A department of print criticism for amateurs by the editors of POPULAR PHOTOGRAPHY

Edward J. Ellison, Summerland, Calif. Waiting for the proper "mixture" of sun and smoke was the key to the successful atmospheric feeling in this picture. A more dominant foreground figure would have added considerable strength.

Speed Graphic, Tri-X, 1/50 sec, f/16



P. R. Shinde, Bombay, India. An almost too-perfect use of symmetry in an otherwise excellent print. The balance is so simple and neat that it tends to look mechanically cold. A bird in flight, or some other pictorial element, would have broken up the pattern.

Rollei, HP-3, yellow filter, 1/100, f/11

Charles L. Sorrentino, New York, N.Y. An amusing juxtaposition of classic elements, effectively lit by two floods and one Press #40 flash. The shot could have been improved if the almost-obscured fish had crossed more directly in front of the cat's watchful muzzle.

Speed Graphic, Isopan, 1/100 sec, f/32

Robert Hanks, St. Petersburg, Fla. Although the early-morning light is quite beautiful, this picture lacks a center of interest and strong compositional lines. A higher camera angle is called for as well as less accent on the trite "pictorial" framing by the trees.

Speed Graphic, Plus-X, 1/100, f/11

35-mm

SHOULD YOU ALWAYS

Because of its light weight and compactness the 35-mm camera is convenient to

YES

says George Zimbel

THE happenings that make good picture material continue occurring whether or not you have your camera with you. I prefer to have a camera with me and photograph these things. The expression, the mood, the natural relationships of objects are constantly changing, and once gone will never be seen again . . . unless they have been recorded at the moment by a camera.

There are some photographers who think that carrying a camera at all times is nonsense. "No," they say. "We do not stop seeing when we don't have a camera with us. We are constantly getting new ideas, we see things that we remember for future reference."

There is no future reference in photographic realism. What these photographers are (*Continued on page* 158)

Expression, mood, and relationships of objects are constantly changing, says Zimbel, and unless recorded on the spot are gone forever. Sidewalk scene was photographed with a Nikon.

Zimbel likes to take "pot shots" of the odd, the amusing, or the unexpected. For example, he saw this baby at a neighbor's birthday party and grabbed a picture by available light with his Leica.

SECTION

CARRY A CAMERA?

take wherever you go. But is this worth-while? Two professionals debate the pros and cons

NO

says Jacques Lowe

A QUESTION that most amateur photographers and many pros ask me constantly, is "Why don't you ever carry a camera unless you are on a job?" and my answer is "I don't want to frighten all the people all of the time, but only part of the time." Actually there is a very good reason for doing as I do. After having carried my camera around with me constantly for almost two years, making it virtually a part of my wardrobe, I found that I had not once in all this time taken a single memorable picture, but had instead spoiled many a social moment by stopping in the middle of conversations (*Continued on page* 155)

Just because you don't carry a camera doesn't mean you should stop seeing pictures, says Lowe. He observed this street scene in Glasgow, later returned to same spot to get the picture.

Haitian girl was photographed by Lowe during an assignment. He feels that a photographer gets his best pictures—even candid ones—only when totally absorbed in his subject, not when shooting in an off-hand way.

By BOB SCHWALBERG

ETHOL UFG

FINE GRAIN IN FIVE MINUTES

IF ETHOL UFG is not the finest fine-grain film developer ever concocted, there are very few formulas which yield finer grain and almost all of these involve some loss in emulsion speed. And if it isn't the fastest developer ever offered, it still delivers ASA 2,000 on the new high-speed films with as fine grain and as little highlight-blocking as any developer we've ever tested, and a lot less than most.

This is the best way we can describe a developer which has been on the market now for almost a year, and which is in this reporter's opinion the most amazing "sleeper" in recent photographic-product history. In recent months UFG has become a favorite of an expanding group of professional press and magazine photographers, particularly among 35-mm specialists. Here are some of the reasons why it can't remain a sleeper for very much longer:

UFG will produce fine grain plus full emulsion speed on any type of standard black-and-white film in sizes from Minox to 8x10.

Average UFG developing times for all films range from about three to six minutes at 70 F.

UFG is panthermic, and will work willingly and well over a temperature range of at least 55 to 90 degrees Fahrenheit.

The developer has an amazingly long tank life, and will outlive almost any fine-grain developer in an open tank.

UFG has an exceptionally low fog level and produces crisp, clean negatives with superb highlight-to-shadow gradation.

A replenisher is available, and with it the working life of a quart of UFG can be extended to 65-to-70 rolls of film, with no change in developing time required from the first to the last roll processed.

With replenishment the cost of UFG is only a few mils more than three cents per roll.

The chart on this page briefly sums up our experience with the development of some ten of the most widely used 35-mm and roll films in use today. Here, in greater detail, is what we found in some six months of testing and using this developer:

UFG is a very fast-working developer, and one minute's worth of UFG counts for a lot more than say one minute of D-76 or Promicrol. Not only must you be fairly accurate in your timing, but special care should be taken to see that the film is immersed rapidly and immediately given fairly vigorous agitation. This is especially true when developing thin-emulsion films, in which case the immersion time rarely exceeds three minutes. Intermittent agitation should be carried on throughout the immersion period. Ten good shakes per minute are adequate, five shakes every 30 seconds even better.

UFG grain is very strange. When negatives receive optimum exposure and development the pattern is very tight and extremely fine, being made up of tiny sharp specks. When development is extended these (*Continued on page* 196)

Ethol UFG developer produces fine-grain results with a wide variety of film at remarkable brief immersion times. This Plus-X picture was developed for four minutes at 70 F.

EXPOSURE AND DEVELOPMENT WITH ETHOL UFG

Approximate developing times at 70 F with 10 seconds vigorous agitation per minute and exposure indexes for use with ASA-calibrated exposure meters.

	3-to-4 min	4-to-5 min	6-to-8 min	12 min
FAST FILMS				
DuPont S-X Pan		400-to-500	800-to-1,000	Maximum "push" advisable for films in both the FAST and MEDIUM-SPEED categories. With this push FAST films will go to 2,000, MEDIUM-SPEED films to about 800.
Ilford HPS (1)				
Kodak Tri-X				
MEDIUM-SPEED FILMS				
Ansco Supreme (1)		160-to-200	320-to-400	
Kodak Plus-X				
Kodak Verichrome-Pan				
THIN-EMULSION FILMS				Eight minutes is maximum advisable developing time for thin-emulsion films. Ratings of 80-100 should be employed only in emergencies, and providing overall subject contrast is quite low.
Adox KB-17	50-to-64	80-to-100		
Kodak Panatomic-X				
Note (2)				

(1) *Ilford HPS and Ansco Supreme should, on the average, be given an additional minute's development.*

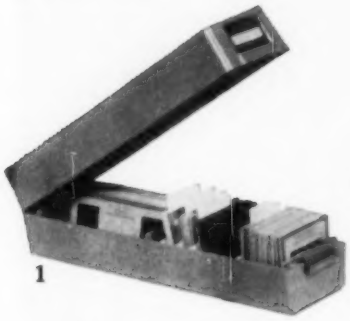
(2) *Adox KB-14 and Ilford Pan-F, very slow ultra-fine-grain thin-emulsion films, will not provide maximum acutance unless developed in a compensating non-fine-grain developer such as F.R. X-22 or Tetenal Neofin, and UFG is not recommended for these films. In emergencies, however, when these films are exposed at ASA 25-to-32 and developed for just under 3 minutes in UFG, the results will prove generally adequate.*

Note: All pictures in *Photography Covers the Convention*, elsewhere in this issue, were made on DuPont S-X Pan developed in Ethol UFG. See text for technical details.

For the transparency you want when you want it

FILE THOSE SLIDES!

By OTTO BAYER



1

4

2

3

Transparency storage cases come in many sizes and in a selection of shapes. **1** A portable file having a capacity of up to 200 slides in cardboard mounts or half the number in glass mounts. It is ideal for small collections or for carrying. **2** Some cases will hold the plastic boxes in which some processors return processed transparencies. This file holds 16 boxes which rise when case is opened. Book-type cover gives file the appearance of a book for shelf storage. **3** File with swing-out sections is ideal for storing individual groups of slides. **4** Multiple-drawer file holds 600 cardboard mounts or 300 slides in glass mounts. These portable cases can be had in sizes capable of holding thousands of slides.

When you are looking for a particular slide or group of slides you want to show someone, must you muddle through the collection of boxes in which the transparencies are returned until you are lucky enough to find the right one? If so, now is the time to set up a filing system, before accumulating more transparencies which will make the job more painstaking.

The filing systems discussed here are ample for most amateur needs, serving as working guides to be improved upon by your needs and ingenuity.

Filing by numerical sequence

The simplest method for filing transparencies is to number them in the order in which they are put into the case. These numbers are then entered in an index along with data or description. Obviously, this is for a small collection only. As the collection grows, it becomes more difficult to find a particular slide. You will have to rely more and more upon your memory for quick location as your slide production increases.

Filing by subject matter

This is a better method for slide filing as it incorporates categories, i.e., subject, location, season, etc. Grouped into classifications, it is easier to find any one particular slide if they are filed in this manedges can be used for grouping classificaner, otherwise colored tape on the slide tions. If you intend to keep an index, number each transparency.

Cross-index method

If your slide collection is fairly large, you will find the flexibility of a cross index most desirable. With this method, each slide is entered under as many headings or classifications into which it falls. If, for instance, you have a transparency of Susan (your best girl?) taken at Jones Beach and she is wearing a bathing suit, it could be indexed under Susan, Jones Beach, and Bathing Suit. The number given the slide would be listed in each classification.

If, before starting with this method, you realize the numbering system will be awkward (like looking up slide #1,-329) you can use a combination of key letters with the numbers. The first 100 slides could be prefixed with an A, the second 100 with B, etc. Dividers can be used to show the beginning or end of each section.

Filing equipment

The choice of a file or files depends mainly on what you can afford and the amount of space available for the equipment. For small collections, files having a capacity of 100 to 150 slides are fine. These are also ideal for the person who must (or wants to) carry his slides to lectures or gatherings. If this occurs often enough, slide trays are ideal as the slides remain in order until purposely rearranged. (If the trays fit the projector at your destination, you won't have to lug your projector along.)

When buying a file, get the biggest capacity available for the money you wish to spend but take care to keep an eye on the construction.

Obviously, cardboard is only a temporary expedient and under much handling, has little chance for survival. For heavy-duty use, construction should be of metal, wood, or nonshattering plastic, to prevent damage to the slides if the file is dropped. Drawers of the above three types are equally serviceable. (Avoid black plastic drawers with raised black numerals as they are difficult to read.)

If the files are to be kept out in the open at home, shy away from those which look like office equipment. Should you use these however, they can be kept in a cabinet when not in use.

Filing and storage hints

Colored binding tape can be helpful for coding: green for nature, blue for marine subjects, etc. Some slide-binding manufacturers make binders in a variety of colors. In coding slides, identifiying thumb markers of different colors and design are helpful. Whatever coding method you use, its value becomes apparent (especially with large collections) when you must regroup jumbled transparencies.

Never keep files where excessive heat, moisture, or gases are present. These conditions accelerate fading. Mounting your most important slides in glass helps protect them from exposure to harm.

Ideal storage temperature is about 70 degrees F with a relative humidity of 25 to 50 percent. When moisture content is higher, keep activated, moisture-absorbing silica gel in an airtight slide case, changing it when necessary.—►

GIVE YOUR TRIPOD A LIFT

A simple, do-it-yourself device that permits lightning-fast elevation and ends squat and stoop in tripod adjustment

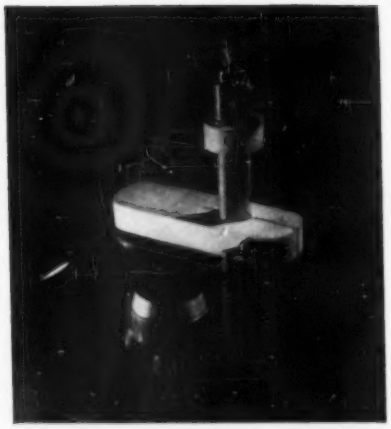
By KENNETH B. MURRAY

PROBABLY some day you'll want a tripod that elevates smoothly with a crank. But until then, you can add a new "lift" to your old tripod for a mere hour's expenditure of time and a small expenditure of money, probably no more than 25 cents. This simple device (Fig. 1), which will let a short tripod do the work of a tall one and lets you raise your camera instantly without having to stoop, twist, and turn, is made up of just three parts, all of them wood: a *base*, a *camera post*, and its *collar*.

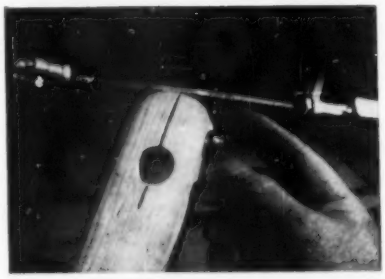
The base, preferably of a hardwood such as maple, should be about 2x5 inches and at least one inch thick. Precise dimensions are subject to the size of your tripod top. A ¾-inch (or slightly larger) hole is drilled near one end to make a sliding fit for the camera post (made from a 20- to 25-inch length of broomstick). This end of the base is slit with a saw to the hole and about ¾ inch into the opposite side (Fig. 2) and then drilled crosswise to take a bolt and wing nut to grip the camera post into position.

The underside of the other end of the base is chiseled out to take a threaded flange with which the base is anchored to the tripod top. If you have no suitable flange, a large washer with a ¼-inch hex nut welded or soldered over the center hole will substitute. Drill three holes through the washer or flange into the wood (Fig. 3), and screw onto base.

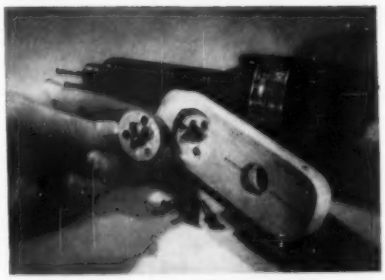
The camera post (broomstick) has a wooden collar fitted over one end to serve as a more substantial support for the camera or tilt top. If you have no tilt top, you can make a usable one from two corner braces, bolts, and nuts. Fig. 4 illustrates one way of making a collar—using a circle cutter attached to a hand drill. Another is to drill an augur hole the width of the camera post and cut the wood around it with a scroll saw. Drill one end of the camera post for a length of ¼-inch bolt, which is cemented in place. Drill the collar through and connect with the camera or tilt top. The collar is then glued to the end of the camera post (Fig. 5). The lift is now ready to use.—



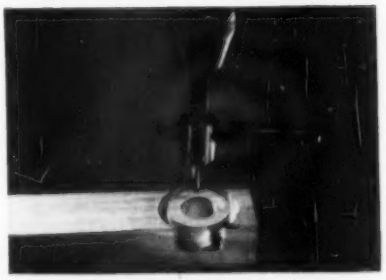
1
Finished product ready for work: lift base and camera post (broomstick) with fitted collar. Loosening of wing nut permits instant raising, lowering.



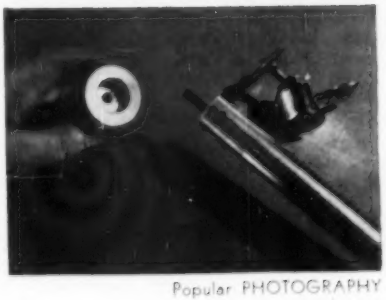
2
Size of base can be judged by comparison with hand in picture. Saw is used to slit base (of maple) end to grip camera when tightened with wing nut, bolt.



3
Underside of base is routed out to take threaded flange for anchoring to tripod top. Flange shown was home-made with a hex nut welded on washer.



4
Collar for camera post, on which tripod tilt top or camera is supported, is shaped with circle cutter attached to hand drill (or with augur and scroll saw).



5
Camera post (broomstick) is drilled for ¼-in. bolt, cemented in place. Collar is also drilled, glued onto post. Collar supports camera or tripod tilt top.

PRIZE WINNERS

IN THE POPULAR PHOTOGRAPHY 1956 INTERNATIONAL PICTURE CONTEST

COLOR

first prize.....$2,000

U. S. Savings Bond Plus Trophy
"SPIRES" by Richard Mitchell
Amenia, N. Y. (page 59)

second prize.....$1,000

U. S. Savings Bond Plus Trophy
"REFINERY AT NIGHT" by Calvin O. Dean
Regina, Saskatchewan, Canada (pages 60-61)

third prize.....$750

U. S. Savings Bond Plus Trophy
"GAS JET" by Jack A. Goldsack
Great Neck, N. Y. (page 62)

fourth prize.....$500

U. S. Savings Bond Plus Trophy
"MOROCCAN RIDERS" by Otto Daettwyler
Menziken, Switzerland (page 63)

fifth prize.....$250

U. S. Savings Bond Plus Trophy
"GIRL IN CAR" by W. Eugene Smith
Croton-on-Hudson, N. Y. (page 62)

50 Prizes U.S. Savings Bonds each.....$100

"Priscilla," by Carl S. Anderson, Geneva, Illinois; "Basement Debris," by Oscar Bailey, Delaware, Ohio; "Candy Kid," by George F. Branagan, Sun Valley, Calif.; "Night Shift," by Daniel Cillis, Beatty, Oregon; "Hose Crew," by Joseph Cools, Glen Ellyn, Illinois; "Still Life," by Frank Coss, New York; "Storms," by Ken Cottingham, Glen Ellyn, Illinois; "Portrait of Carl," by Philip Davis, Ann Arbor, Mich.; "Christmas," by Oscar Dewaele, Antwerp, Belgium; "Waiting," by Frederick E. Delany, Jr., Hartford, Conn.

"Turquoise and Orange Design," by Manuel Denner, Brooklyn, N. Y.; "Spectral City," by Joe Dixon, Roseville, Calif.; "The Tower," by Thomas G. Douglas, N.W.T., Canada; "Fisherman," by Robert A. Freson, New York; "Pose," by Arnold Friedrich, Crawford, Cape, South Africa; "Innsbuck Beer Garden," by Andrew V. Hiscox, Wellington, New Zealand; "Summer Fun," by Russel Kriete, Chicago; "Profile, New York," by William L. Kunze, Riverdale, N. Y.; "The Faery Wood," by Arend A. Lind, Hattem, The Netherlands; "Haitian Painter," by Jack Manning, New York.

"Father And Child," by Beatrice D. Miller, St. Louis, Mo.; "Rocking Chair," by Benn Mitchell, New York; "Greengrocers Window," by Karl-Johan Moller, Helsingborg, Sweden; "Peek-in'," by Erle S. Myers, Salem, Mass.; "Paul," by Erle S. Myers, Salem, Mass.; "Impala," by Tala Naudé, Johannesburg, S. Africa; "Babes In Dreamland," by Arthur Y. Neill, Los Angeles; "Is It A Mouse?" by Arthur Y. Neill, Los Angeles; "Just For Fun," by J. J. Noyce, Warramboo, S. Australia; "Father And Son," by Lawrence M. Parker, Oneida, N. Y.; *(continued on page 153)*

BLACK-AND-WHITE

first prize.....$2,000

U. S. Savings Bond Plus Trophy
"101 YEARS OLD" by Carl Bakal
New York, N. Y. (page 69)

second prize.....$1,000

U. S. Savings Bond Plus Trophy
"AFTERNOON IN CASTILE" by Maurice Henry
Le Pecq, France (pages 70-71)

third prize.....$750

U. S. Savings Bond Plus Trophy
"STRING GAME" by Vernon L. Smith
Jamaica, N. Y. (page 72)

fourth prize.....$500

U. S. Savings Bond Plus Trophy
"THE BEGINNER" by Jack Berger
Steinbach, Manitoba, Canada (page 73)

fifth prize.....$250

U. S. Savings Bond Plus Trophy
"GULLS" by Leif Eliasson
Karlstad, Sweden (page 74)

50 Prizes U.S. Savings Bonds each.....$100

"Flight," by Mogens Aagreen, Lyngby, Denmark; "Ballet Dancer," by Erik Betting, Lyngby, Denmark; "Satchmo," by Arne Bloch, Odense, Denmark; "Child," by Anne Brennan, New York; "Storm," by Bruno Bruni, Venice, Italy; "Things," by Walter Bujak, Cleveland; "Flamenco Dancer," by Elaine Carrington, New York; "Fiore Nella Notte," by Elio Ciol, Casarsa, Italy; "Take My Picture!" by Joe Clark, Detroit; "Pigeons In Fog," by Roger M. Coar, Redondo Beach, Calif.

"Picket Fence," by Van Deren Coke, Lexington, Ky.; "Chapel," by Dickson B. Cooper, Columbia, S. C.; "Gypsy Lovers," by Otto Daettwyler, Menziken, Switzerland; "Banjo Eyes," by Manuel Denner, Brooklyn, N. Y.; "Design," by Bob de Wit, Gouda, Holland; "Beaten," by S. H. Dorfman, Holliswood, N. Y.; "Stairway," by G. Kenneth Duprey, Boston; "Reflection," by Leif Eliasson, Karlstad, Sweden; "Graveyard," by Vito Fiorenza, Brooklyn, N. Y.; "Child Asleep," by Vito Fiorenza, Brooklyn, N. Y.

"Chico," by Harvey V. Fondiller, New York; "Show-Offs," by Al Francekevich, Brooklyn, N. Y.; "Clochard," by Gianni Berengo Gardin, Venice, Italy; "Mirage," by Edith Gerin, Paris, France; "Jujitsu," by Nick Gevjick, Vancouver, Canada; "Ice-breaking," by Karl Gullers, Stockholm, Sweden; "Water Skier," by Dennis Hallinan, Cypress Gardens, Fla.; "Panamanian Natives," by George Holton, Bethlehem, Penna.; "Double Portrait," by Koyo Hosoe, Takayama, Japan; "Snowstorm," by Lennart Jansson, Norrköping, Sweden. *(continued on page 154)*

All prizes in the 1956 Contest are awarded in the form of United States Savings Bonds, Series E, and are listed here in terms of their maturity value. Winners who are not citizens of the U. S., and hence are ineligible to own these bonds, are awarded cash in the amount of the purchase price of the bonds. Each prize is accompanied by an attractive Certificate of Merit.

The Kodak BULLETIN

1-stop Shopping,

—including the right kind of camera kit to give your wife for Christmas . . . 25 personalized photo-postcards for about 90 cents . . . how to make a lot of prints and still have time for TV . . . the camera that comes with two flash reflectors, and why . . . a long gun for a fine slide projector . . . and finest grain in 7 minutes

Shopping guide

Every year at this time we like to talk about Kodak Photo Outfits. For three reasons:

1) We don't know of a more universally acceptable gift for anyone from an 8-year-old to a great-grandmother.
2) It seems only natural that a photographer should give a photographic gift.
3) It's the way to do a good share of your Christmas shopping with one stop.

This year there are 17 outfits to choose from—still, movie, and Photo-Hobby—from the low-priced Holiday Outfit to the new Brownie 500 Movie Outfit. And they are all boxed in the brightest, most colorful packages yet . . . so attractive you won't want to wrap them. Here are a few suggestions:

Any boy or girl would be given a good start on the most wonderful hobby in the world with any one of these flash outfits: the Brownie Holiday Flash Outfit, $9.95; the Brownie Hawkeye Flash Outfit, $13.95; the Brownie Bull's-Eye Flash Outfit, $19.75; or the Kodak Duaflex IV Flash Outfit. All come complete with camera, Flasholder, bulbs, batteries, film, and instruction booklet—all ready to take pictures on Christmas morning. Or, you can give the Kodak Duaflex IV Deluxe Outfit with a Kodak

Duaflex IV Camera with a Kodar *f*/8 Lens, field case, Flasholder, batteries, film, and instruction booklet, $33.75. A superb gift.

(If your youngster already has a good camera, you might consider a Kodak Photo-Hobby Outfit, which gives him everything he needs to develop and print his own pictures, $9.95 and $16.95.)

For present or potential color-slide enthusiasts, there's the Kodak Pony 135

Camera Outfit, $49.65, and the Kodak Town and Country Outfit with a Kodak Bantam RF (for rangefinder) Camera, $65.45. Both outfits include camera, field case, Flasholder, and instruction booklet.

For the movie fan there are two new Brownie Movie Camera Kits and two Brownie Movie Outfits ranging in price from $34.90 to $132.95. Look at these with your wife in mind. With the kids growing up, she'll make a movie record that will be priceless in years to come.

That's the line-up. Now see your Kodak dealer as soon as you can. Christmas has a habit of getting here before you know it.

Personal post cards

There ought to be a lot of ways you could use photographic post cards made from your own negatives—as Christmas cards, as personalized post cards for notes to your friends, as sales tools in your business, and so on.

You can get Kodak Post Cards in the standard $3\frac{7}{16}$ x $5\frac{7}{16}$-inch size. One side is plain—for your message and address; the other comes with either an "Azo," or "Kodabromide" emulsion. Prices start at 90¢ for 25 cards. Cheap enough.

No-fuss color

We keep hearing about photographers who put off processing their own Ektachrome Film. The comments all come from the people who haven't even tried it yet. Too much trouble, says one. Don't have an accurate enough thermometer, says another. Couldn't keep the solutions straight, says a third. Nothing but excuses, we say.

In the first place, processing your own color transparencies requires only a few more steps than black-and-white processing. In the second place, you don't even need a darkroom if you use a Kodak Day-Load Tank. And, in the third place, we have a kit that contains everything you need to do the job, including colored containers that keep the solutions straight for you.

Ask your Kodak dealer to show you a Kodak Ektachrome Processing Kit, 35mm, and here's what you'll see all packaged in a handy box you take anywhere: a Kodak Day-Load Tank that loads in full daylight; a 1-pint-size Kodak Ektachrome Processing Kit, Process E-2, with all the chemicals and instructions required; a highly accurate

thermometer; a 16-oz. Kodak Darkroom Graduate; six polyethylene storage containers with spillproof polyethylene covers and capped pouring spouts (they're in different colors, coded to match the color-coding of the chemical packets in the Processing Kit); a Kodak Stirring Paddle, two plastic film clips, 100 Kodak Ready-Mounts, two trimming guides, and four yellow polyethylene Kodaslide Boxes to hold the slides. There's nothing more you'll need except your exposed rolls of Kodak Ektachrome Film.

The price for all this is only $24.75 at your Kodak dealer's. And it's the easiest way we know of to get started processing your own transparencies.

No-fuss Color

T-V special

We were talking to a man who's a TV enthusiast as well as an avid darkroom worker. Turns out he has plenty of time for both.

Here's how he does it. About an hour before his favorite show comes on, he gallops down to his darkroom and gets

to work. He uses Kodak Liquid Chemical Preparations so it only takes a minute or two to pour them in his trays, add water, and be all set to print.

Off go the room lights and out comes the paper. Usually it's Kodak Medalist Paper because it gives him maximum control, comes in a choice of five surfaces and four printing grades, as well as having good printing speed. And it develops in 60 seconds in Kodak Versatol Developer.

If our friend is working with a new negative, he makes a test print with a Kodak Projection Print Scale—*one* test shot and he knows exactly how to expose the final print, even has a good idea of correct times for dodging or burning in local areas. No time wasted (and no paper, for that matter).

Half a dozen *good* enlargements later he takes the prints from the fixing bath and gives them a quick rinse in running water, and then pops them into a tray of Kodak Hypo Clearing Agent. Three minutes of agitation and they're back in the water, where only 10 minutes of washing will leave his single-weight prints ready to dry—and the double-weights only need 20. A Kodak Automatic Tray Siphon keeps the wash water circulating for him while he cleans up. Next the prints are wrapped in a Kodak Blotter Roll to dry till morning.

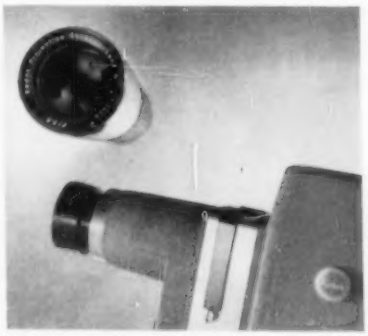
Try this if you want to do some fast darkroom work on an interesting TV night! You'll find you'll get just as good quality prints in far less time . . . and be ready for, among other pleasant shows, Kodak's "The Adventures of Ozzie and Harriet." Every week, ABC-TV.

Prints on the double

Here's something to keep in mind when you want to bang out some enlargements and have them dry in practically no time at all. Kodak Resisto Rapid Paper can be developed, fixed, and washed in 7 minutes, dried in 10 minutes. Very similar to Kodabromide Paper in printing speed and neutral black tone, Resisto Rapid is made with a specially treated base that makes it water resistant. Comes in white smooth lustre in grades 1-4, single-weight only. Newspapers use a lot of it.

Long gun for Signets

The regular 5-inch lens on your Kodaslide Signet 500 or 300 Projector is fine for shows at home—but how about for larger audiences, say at church or school? Answer's easy. You just pull out the regular lens, and replace it with the Kodak Projection Ektanon Lens, 7-inch *f*/3.5, specially made for Koda-



slide Signet Projectors. Permits a longer "throw" with equal image size, in club or classroom. Price, $32.50, at your Kodak dealer's.

Grain? What's that?

If you haven't tried Kodak Panatomic-X Film yet, you should. There is no other film that gives you the same *combination* of micro-fine grain and image sharpness. Properly exposed and developed, it produces negatives that you have to blow up beyond the capacity of most enlargers before you can find any objectionable grain. Its image sharpness will test the quality of your very finest lens. It develops in seven minutes. It dries so fast you can start printing from dry negatives about half an hour after your film went into the developing tank. It has a balanced panchromatic sensitivity that gives you crisp, brilliant tone rendering. The exposure indexes are 25 daylight, 20 tungsten. There's plenty of exposure latitude and underexposure tolerance.

All this is a tremendous boon to the miniature-camera owner. With Panatomic-X you can take a portion of a 35mm or No. 828 negative and blow it up to a top-quality salon-size print. For roll film cameras too, in No. 120, 620, and 127 sizes.

Two reflectors

You'll find in this magazine our report on the new Kodak Signet 40, the first camera we know of that comes complete with flasholder and *two* flash reflectors. Now, there's a real reason for this. No one flash reflector, no matter how carefully designed, can give you the same efficiency with all types of midget bulbs, M-2's, No. 5's and No. 25's. So we furnish two reflectors. The 4-inch reflector is precisely designed to wring every possible lumen out of Nos. 5 and 25 bulbs; the 3-inch reflector is tailored to the smaller M-2 bulbs. On top of this, the reflectors have a mirror-bright *Lumaclad* finish, which reflects quite a bit more light than the usual satin finish. And the reflectors can't bend out of shape.

What this means is that no matter what bulb you use with your Signet 40, you get the kind of efficiency that means higher guide numbers, flash shots from farther back. All this, plus the camera too, for only $65.00.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
TRADEMARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

. . . here it is—the first new miniature designed expressly to make the most of the new films and the new flash sources

the new Kodak SIGNET 40 *Camera*

When you step out with a Signet 40—and a proud day *that* will be—you'll be leading the parade. For your "40" complements all the new advances in films, in flash, in picture-making techniques.

It's a superb camera . . . at a remarkable price—$65.00, including Flasholder and the dual reflectors.

To be specific—

The new Kodak Signet 40 Camera

— loads with all standard 35mm films.

— offers shutter speeds from 1/5 to 1/400 second.

— focuses accurately down to 2 feet.

— has a brilliant *f*/3.5 lens that can be stopped down to *f*/22 for those deeply detailed shots the new films have made so rewarding.

— has *two* flash reflectors—instantly interchangeable—so that you get the maximum illumination from the bulbs you use.

— gives you built-in synchronization for M, F, and X flash.

— and real compactness. Even with Flasholder attached, the "40" balances nicely, feels exactly right.

Plus, for smooth precision

— a double-race ball-bearing lens mount, velvet-smooth in winter and summer, and lifetime lubricated at the factory.

— and self-adjusting V-bearings in the famous Signet rangefinder, for absolute freedom from slack and play at *all* ranges.

—and precision film channeling for safe, smooth film travel.

— and exactly the right construction material for its function at each point, with traditional Kodak quality control at every stage of construction.

Plus, for convenience

— a rapid thumb-lever film advance that you can operate without even shifting your hand grip or taking the camera down from your eye.

— and swift "drop-in" film loading *that requires no threading at all.*

— all sorts of handy exposure information right on the camera and Flasholder—no fumbling with extra guides and instruments.

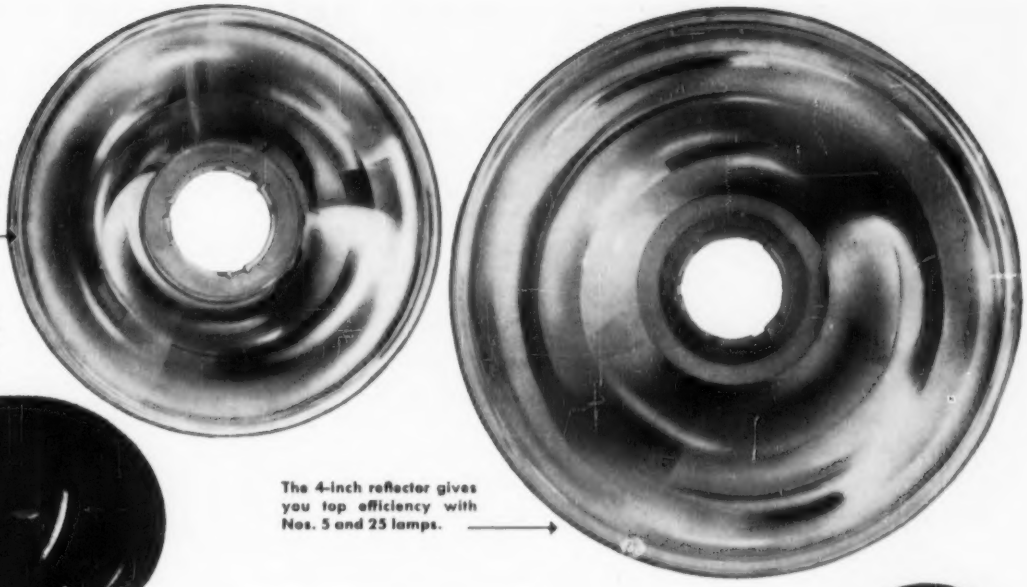
— and all the operating controls right where your fingers naturally fall.

— and automatic film stop and exposure counter.

— and rapid *single*-window rangefinding and viewfinding, with a color-contrasting triangular rangefinder area centered in the viewfinder field.

You're going to see a lot of the Kodak Signet 40 Camera. Make it a point to go to your Kodak dealer's and examine it. Until you do, you can't appreciate all the niceties of detail, the "rightness" of it, its comfortable lightness, its operating conveniences. Then line the Signet 40 up with any other camera in its price class. We think you'll decide the Signet 40 is the camera for you. But first, look over the details on these two pages—everything is in the $65.

All of your exposure aids are right on the camera.



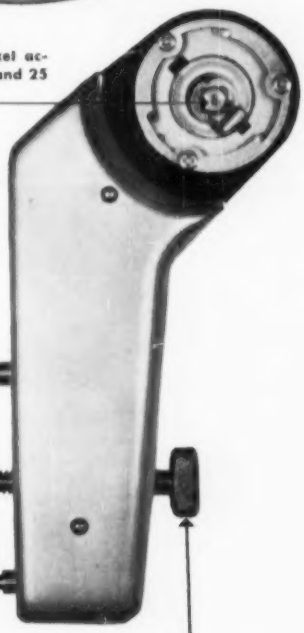
Your 3-inch reflector gives maximum efficiency with M-2 lamps. You can also use it with Nos. 5 and 25 lamps.

This neck strap is adjustable to fit your picture-making convenience and habits.

The 4-inch reflector gives you top efficiency with Nos. 5 and 25 lamps.

The contrasting images in the rangefinder make it easy for you to focus, even in dull light. You range and view through the same eyepiece.

This universal socket accepts M-2, Nos. 5 and 25 lamps.



Conveniently located, easy pressure release for shutter.

Loading the camera is quick and easy—the hinged back has a snap lock and you don't even have to thread the film into the take-up drum.

You get positive mechanical support for the Flasholder and positive electrical contact for accurate synchronization.

The double-race ball bearing lens mount lets you focus smoothly in all weather.

You attach the Flasholder to the camera with a thumbscrew to make an integrated unit. It accepts two pen-lite batteries or a compact B-C unit.

The camera has double-exposure prevention, but this lever lets you make intentional multiple exposures if you wish.

Your Kodak Ektanon Lens, 46mm, f/3.5, *Lumenized*, stops down to f/22, has click-stops, focuses and rangefinds to a tight 2 feet for satisfying close-ups.

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TECHNICAL DATA ON THE PICTURES

First Prize—Color

PAGE 59 Top award in color for 1956 goes to Richard Mitchell of Amenia, N. Y. for this simple and striking picture, made in Cowan, Tenn., which owes much of its strength to the counterpointing of dissimilar subject matter. The photograph was submitted in a 35-mm mount, but was actually made in a 3¼x4¼ Graflex C camera, equipped with an ingenious dark slide permitting four small transparencies to be made on a single sheet of the larger film, and, of course, employing the camera's normal lens (a 165-mm Cooke f/2.5) as a long-focus lens for large image size. Exposure, on Ektachrome Daylight Type film, was about 1/20 second at f/2.8, under a heavily overcast sky.

Second Prize—Color

PAGE 60 Second prize in color was awarded Calvin O. Dean, of Regina, Sask., for his shot of a refinery at night. The temperature was 8 below zero, but as the night was unusually clear, Dean and another photographer braved the cold to get some pictures. "I saw a form of beauty in the silvery towers and tanks in contrast to the night sky," says Dean, "and made this shot, using a tripod and determining exposure by meter." Dean's camera was a Leica IIIf with 50-mm Summarit f/1.5 lens. Exposure was on Kodachrome, Type A, for ½ second at f/2, with existing light.

Third Prize—Color

PAGE 62. Jack A. Goldsack, Great Neck, N. Y., won third prize in color for his depiction of a flaming gas jet, made while he was experimenting for unusual color effects. To prevent the heat from affecting his camera lens, Goldsack used a small fan to circulate the air above the flame. The picture was made with a Leica IIIf and 135-mm Hektor f/4.5 lens, on Kodachrome, Type A, and exposure of 20 seconds at f/32, with available light in the room plus light supplied by the flame.

Fourth Prize—Color

PAGE 63 Fourth prize in the color division went to Otto Daettwyler, Menziken, Switzerland, for his portrait of Arab horsemen in the Sahara. During a photojournalistic trip across Morocco, Daettwyler paused one evening to look for a place to sleep on the desert. Turning, he saw these riders climbing toward him in the fading daylight, and made this shot his last one before retiring. His camera was a Rolleiflex with 75-mm Xenar f/3.5 lens. Exposure, on Ektachrome Daylight Type film, was 1/25 second at f/5.6.

Fifth Prize—Color

PAGE 62 His unplanned and unposed shot of his little daughter won fifth prize in color for W. Eugene Smith, Croton-on-Hudson, N. Y. The child had climbed into the family car and was waiting for other members of the family. Smith, whose camera is his constant companion, noted her expression and attitude of not-so-patient resignation, and made the photograph quickly. Smith used a Canon camera with 35-mm Canon f/2.8 lens, and made the exposure on Kodachrome film for 1/50 second at f/8, with existing daylight and light reflected from the car's seat covers.

First Prize—Black-and-White

PAGE 69 Carl Bakal, of New York City, won first prize in the black-and-white division of the POPULAR PHOTOGRAPHY 1956 Picture Contest for his portrait of Dr. Frederick B. Streeter. The picture was made while on assignment for Coronet to get an article and photographs of the four oldest doctors in the United States. Bakal made a number of shots of 101-year-old Dr. Streeter, who was the oldest of the physicians interviewed, against various backgrounds in the doctor's home in Glens Falls, N. Y. The camera used by Bakal was a Leica IIIf with 35-mm Elmar f/3.5 lens. Exposure was on Tri-X film for 1/60 second at f/6.3, and lighting was available light from an open doorway back of the photographer, plus one incandescent light bulb in the lamp above subject's head.

Second Prize—Black-and-White

PAGE 70 Second prize in black-and-white was awarded Maurice Henry, Le Pecq, France, for his photograph made in the quiet Castilian town of Ocana. About a year before making the picture, Henry had visited the town—but without his camera. Thoughts of the charm and peaceful aspect of the place, with its brilliant sunlight, intensely blue sky and white buildings, recurred to him constantly, he says, and he made a point of returning to Ocana the following year—this time with his Leica IIf, which he used to record his impressions of the place. Henry's camera was equipped with a 50-mm Elmar f/3.5 lens, and he made this exposure for 1/50 second at f/11 on Ilford FP-3, with existing daylight and a medium-green filter.

Third Prize—Black-and-White

PAGE 72 Winner of third prize in this division is Vernon L. Smith, Jamaica, N. Y., for his unusual photograph of a young woman engaged in the intricacies of the old-fashioned game of "cat's-cradle," in which a long loop of string is manipulated into various patterns on the hands of the players. Smith concentrated on bringing the string and the graceful hands of his model into sharp focus, keeping her face in soft focus against the shadowy background, for contrast. His camera was a Rolleiflex with 75-mm Xenar f/3.5 lens. Exposure was on Super-XX film for 1/50 second with lens wide open, and lighting was available daylight in the room.

Fourth Prize—Black-and-White

PAGE 73 Fourth prize in black-and-white went to Jack Berger for a picture of his small son experimenting with a hockey stick in the yard of their home in Steinbach, Manitoba, Canada. The day was very cold and the youngster was bundled up warmly, making his motions somewhat awkward. Completely absorbed in his own version of the game, the little boy was unaware of the camera as Berger made the shot with a Contaflex and 45-mm Tessar f/2.8 lens, exposing Adox KB-17 film for 1/250 second at f/5.6 with existing daylight.

Fifth Prize—Black-and-White

PAGE 74 Leif Eliasson, Karlstad, Sweden, was awarded fifth prize in the black-and-white division for his photograph of seagulls in graceful flight. Eliasson had been making scenic shots at various points along the beach, and as he watched these birds wheeling out from a rocky point, he saw a pleasing composition in the pattern they made against background of summer sky and sea, and recorded it with his camera, a Meister-Korelle with 240-mm Xenar f/4.5 lens. Exposure was 1/500 second at f/5.6 on Tri-X film, with existing daylight.

PAGE 64 A group of laughing little girls playing happily on a beach made a pleasing picture for the camera of J. J. Noyce, Warramboo, South Australia. The children were jumping from the top of a tall sand dune which sloped steeply. Noyce angled his camera from the foot of the dune to get a shot of the youngsters with uninterrupted vista of sky for background, as they jumped. He used a Voigtlander Vito II with 50-mm Ultron f/2 lens, exposing Kodachrome film for 1/250 second at f/5.6. Lighting was daylight and sunlight reflected from the almost-white sand.

PAGE 64 "This picture was made on a gray, rainy afternoon," says Philip Davis, of Ann Arbor, Michigan, "primarily to record the reactions of my 2½-year-old son Carl to his new

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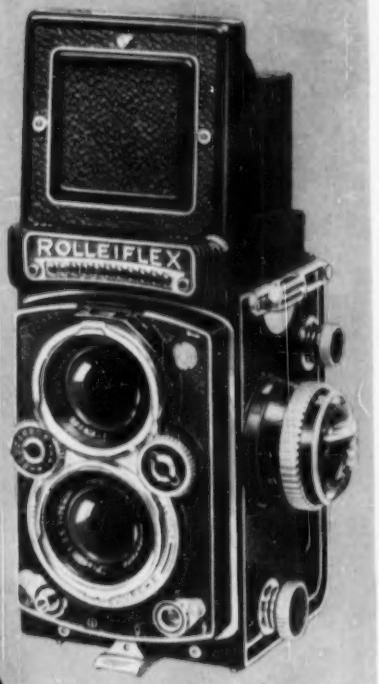

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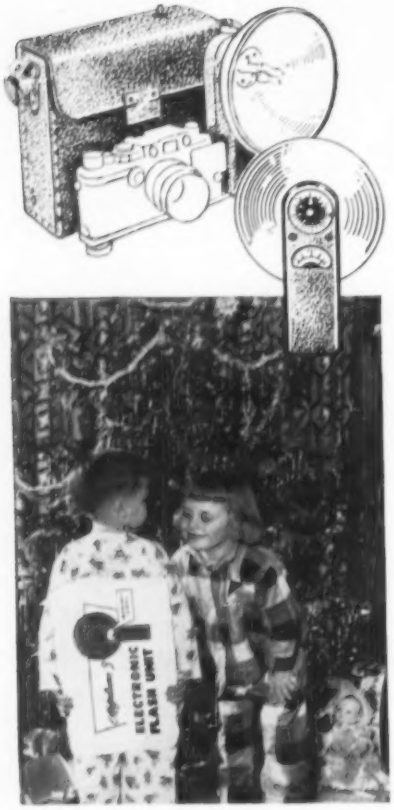

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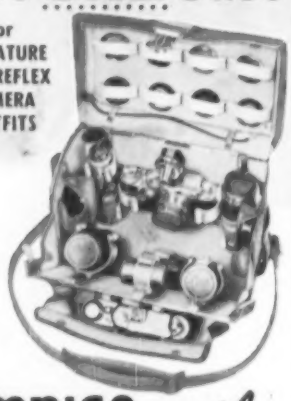

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raincoat and hat." Davis used an Alpa VII camera with 50-mm Switar f/1.8 lens, and made the exposure on Ektachrome film for 1/50 second at f/5.6. Lighting was dull, diffused light of a rainy day.

PAGE 64 Major Howard A. Thornhill, of the United States Air Force, made this picture while on a camera club outing. The dreamlike quality was achieved by means of a mask toned and used to give the bas-relief effect. Camera used was a Leica IIIc with 135-mm Hektor f/4.5 lens and exposure was on Kodachrome for 1/50 second at f/16, utilizing existing daylight.

PAGE 64 Benn Mitchell, New York City, was vacationing at a mountain resort in Quebec when he saw this dignified lady in a rocking chair on the porch of the hotel. Her serene expression and general appearance attracted Mitchell, who asked and received permission to make this photograph. He used a Canon IV with 50-mm f/1.8 lens. Exposure was 1/25 second at f/5.6 on Kodachrome film, Type B, with Skylight filter and existing light.

PAGE 65 These magnificent huskies were photographed by Dave Tozier, Fairbanks, Alaska. The dogs, entered in the 1956 North American Dog Racing Championship races during the annual Fairbanks Ice Carnival, had just completed the first 20-mile heat in 90 minutes and 57 seconds, says Tozier, and were nearly exhausted. Tozier placed his camera on the ground to get a low-angle shot with sky background, and used a telephoto lens to avoid attracting the dogs' attention. The rear dog was thrown out of focus deliberately, to add contrast. Using an Exakta and 135-mm Triotar f/4 lens, Tozier made the exposure for 1/50 second at f/4 on Kodachrome Daylight Type using haze and Skylight filters.

PAGE 65 At the General Motors Powerama, held in his home city of Chicago, Martin J. Schmidt photographed this thrilling acrobatic stunt with a Leica IIIf and 125-mm Hektor f/2.5 lens. Using a tripod, Schmidt made the shot from the grandstand, over the heads of five rows of spectators. Exposure was 1/100 second at f/5.6 on Kodachrome, Type B, with Skylight filter and existing daylight.

PAGE 66 Joseph Cools, Glen Ellyn, Illinois, made this dramatic action shot of the hose crew of the Glen Ellyn Volunteer Fire Company, of which he is a member. Cools used a Tower Reflex camera with 75-mm Nikkor f/3.5 lens. Exposure was 1/100 second at f/5.6 on Ektachrome, utilizing existing light.

PAGE 76 "This picture," says Anne Brennan, New York City, "was taken near a small Canadian village, during a stopover in a Georgian Bay vacation cruise. I started exploring the nearby country, roads leading out of the town, and saw this little girl playing in the yard of her home. She seemed so graceful that I stopped to watch her, then made this shot." Miss Brennan's camera was a Voigtlander Vito II with 50-mm Color-Skopar f/3.5 lens. Exposure was on Super-XX film for 1/100 second at f/5.6, using existing daylight.

PAGE 77 Carrying out an idea for combining two subjects in a single picture, Hugo Strebel of Prilly, Switzerland, posed his daughter Susanne in a backlighted situation, with the flower in her extended hand. A close-up supplementary lens on his Ikoflex restricted depth of field, keeping the girl's face out of focus while the flower remained sharp. Exposure, on Ilford FP-3, was 1/50 second at f/9. In the enlargement, Farmer's reducer was used to lighten the flower's image.

PAGE 78 "When the SAC opened its Homestead Air Base, in Florida," says staff photographer Bill Sanders, of the *Miami Herald*, "part of the public-relations program consisted of showing the news services how an aerial refueling operation is handled. I was one of those invited to attend, and flew in the tanker

airplane." Sanders explains that he made this picture from the pod of the plane—a maneuver that called for some skilled manipulation, apparently, since space was extremely limited. Camera used was a Rolleiflex with 75-mm Xenar f/3.5 lens, and exposure was on Tri-X film for 1/250 second at f/16, with existing daylight.

PAGE 79 This shot of the United States Navy's famed "Blue Angels" flying in close formation was made by Bob Gomel, of Flushing, N. Y., under somewhat uncomfortable conditions. The team was flying over the aircraft carrier Saipan, in the Gulf of Mexico, and Gomel, fascinated by the beauty and precision of their maneuvers, was making a number of shots. "It was raining," he says, "and at one point the Blue Angels made high-speed low-altitude passes so close to where I was shooting that the red dye they release for visual effect was all over me." Gomel used a Leica IIIf with 50-mm Summarit f/1.5 lens, exposing Tri-X film for 1/1000 second at f/16, with yellow filter, and existing daylight.

PAGE 80 In a traditional festival at Izika-cho, Japan, as described by photographer Ichimaru Nishioka, of Shima-gun, the participants give thanks for good health and pray for its continuation. During the festival, women divers plunge into fresh snow, as a symbol of cleansing mind and body, then perform the ablutions which also are part of the tradition. Nishioka got this shot of part of the proceedings with his Rolleicord III, equipped with 75-mm Xenar f/3.5 lens. Film was Sakura Konipan SS and exposure was 1/50 second at f/8, using existing daylight and one flashbulb.

PAGE 81 His little daughters were having a wonderful time playing in a city park when Shoji Yamamoto, Ako, Japan, made this picture of them. "It was a beautiful day and the exuberance of the children was fascinating to watch," says Yamamoto. He focused carefully, then waited for a particularly gleeful moment in the children's game and recorded it with his camera—an Automatic Rolleiflex with 75-mm f/3.5 lens. Film was Fuji Neopan SS; exposure was 1/250 second at f/5.6, with medium-yellow filter. Lighting was existing daylight.

PAGE 82. The sharp contrast of white fence-architectural design of the buildings and the interesting contrast of white and dark tones, Dickson B. Cooper, of Columbia, S. C., made this photograph in Bessestadir, Iceland. His camera was a Leica IIIf, with 50-mm Summicron f/2 lens. Using an ultraviolet filter, Cooper made the shot at 1/100 second at about f/5.6, with existing daylight.

PAGE 82 The sharp contrast of white fence-pickets and solitary, somberly-clad figure appealed to Van Deren Coke, who made this photograph in his home town of Lexington, Kentucky, on a murky, rainy day in winter. Coke used a Rolleiflex with 75-mm Zeiss Tessar f/3.5 lens, exposing on Tri-X film for 1/50 second at f/5.6, using available daylight.

PAGE 83 As an architectural designer, G. Kenneth Duprey, of Boston, Mass., has an avid interest in architecture of all types—particularly that of early New England. He made this shot of an attic stairway in an old house in Nantucket, Mass., using a 4x5 view camera equipped with 90-mm Angulon f/6.8 lens, exposing for two minutes at f/32. Lighting was supplied by two No. 2 floodlights—one placed at top of the stairs and one just inside the doorway of a bedroom at right. Duprey deliberately overexposed the negative and underdeveloped it in D-76.

PAGE 83 Lennart Jansson of Norrköping, Sweden, caught a bicycle rider in a swirling snow storm in the far-northern town of Pitea. The picture was shot through the open doors of three lumber warehouses to achieve the endless tunnel effect. Jansson used a Leica IIIf with 200-mm Telyt f/4.5 lens. Shutter speed

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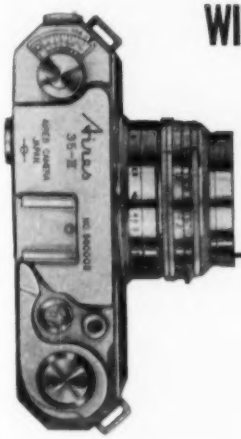

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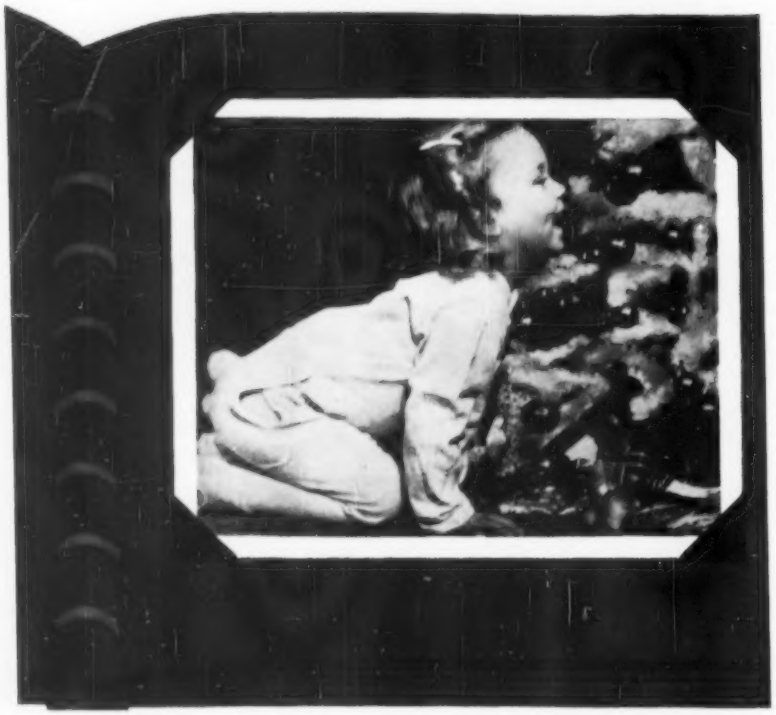

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was 1/200 second at f/8 on Adox KB-17 film, utilizing existing daylight. He developed in Promicrol heated to 95 F.

PAGE 84 Paolo A. Pellegrineschi made this appealing portrait in his home city of Viareggio, Italy. "I was particularly attracted by the expressiveness of this girl's face and eyes," says Pellegrineschi, "and the fact that she was completely without self-consciousness in facing the camera. To me, she resembled in a certain way the famous painting 'La Gioconda.'" Pellegrineschi used a Rolleiflex with 80-mm Zeiss Planar f/2.8 lens, exposing Ilford FP-3 film for 1/50 second at f/5.6. Lighting was diffused daylight, on an overcast day.

PAGE 85 Skillful lighting keynotes this effective nude study by Suetake Sugioka of Suita, Japan. He made it in a studio in Osaka, using four 500-watt floodlights in reflectors and a 350-watt spotlight. The camera was an Olympus Six with 75-mm Zuiko f/2.8 lens, which takes pictures 4½x6 mm in size. Film was Fuji Neopan SS, and exposure 1/25 second at f/4.

PAGE 86 Imagination played a large part in the creation of this picture by Mogens Aagreen of Copenhagen, Denmark. Walking along the Danish coast one evening, he saw a rowboat framed by strands of barbed wire, and he imagined himself watching an escape from an Iron Curtain country. Aagreen used a Rolleiflex with 75-mm Tessar f/3.5 lens, and shot at 1/100 second, f/8, on Gevapan 33 film.

PAGE 87 As a guest of the Swedish navy, Karl W. Gullers of Stockholm flew over the Baltic Sea in a helicopter and landed on the deck of an icebreaker during one of the severest winters on record. He got this strong picture of the helicopter and a convoy ship with a Hasselblad and 38-mm wide-angle Biogon f/4.5 lens. Film was Ilford HP-3, and exposure 1/250 second at f/8, through an orange filter.

PAGE 87 The unreal, mirage-like quality of this picture by Edith Gerin, Paris, France, was achieved by combining two negatives in printing. Mrs. Gerin made a night shot of the Chateau de Chambord illuminated by lights in the courtyard against the surrounding darkness. The second shot, depicting clouds, grass, and small tree, was made by daylight, in the Loire Valley. Mrs. Gerin had calculated and shot carefully to get negatives that would produce exactly the effect she wanted in the final picture. Her camera was a Semflex with 75-mm Berthiot f/3.5 lens, and Super-XX film was used for both shots. The daylight scene was photographed with a medium yellow filter and exposure of 1/100 second at f/16. Exposure data for the night scene was not available at time of going to press.

PAGE 88 "I made this shot from a platform extending out over the side of our specially built camera boat," says Dennis Hallinan, chief photographer, Cypress Gardens, Fla. "The skier is Alfred Mendoza, who had just won the world water-ski title of over-all champion. He was being towed from a rope attached to a metal arm directly under the platform, so I was able to shoot directly down as he leaned far back on his ski." Hallinan's camera was a 4x5 Speed Graphic Pacemaker with 127-mm Ektar f/4.7 lens. Shutter speed was 1/100 second at f/16, on Tri-X film, with late afternoon daylight.

PAGE 89 Sidney H. Dorfman, Holliswood, N. Y., got this effective shot of the loser in a wrestling match as the tired performer slumped against the ropes of the ring, in defeat. Dorfman's camera was a Leica M-3 with 85-mm Nikkor f/2 lens. He made the picture on Tri-X film at 1/100 second with lens wide open, using available light.

PAGE 90 Vito Fiorenza, Brooklyn, N. Y., made this picture as part of a photographic record of life in an Italian town. The figure in foreground is that of a Sicilian woman who

goes to the cemetery in Regalbuto, Italy, each week to visit the grave of her husband. Fiorenza's camera was an Automatic Rolleiflex with 75-mm Xenar f/3.5 lens. Exposure was made on Super-XX film for 1/100 second at f/11. Lighting was existing daylight.

PAGE 92 Roger M. Coar, chief photographer for the Long Beach (Calif.) *Independent Press Telegram*, made this shot shortly after dawn while on routine assignment for a picture showing weather conditions in what he describes as "the Coast's worst fog of that season." These birds roosting in trees "supplied a contrast that would depict the fog's visual effect suitably for newsprint publication," says Coar, "with the birds closest to my camera in nearly stark silhouette, and those at progressive distances in midtones and lighter." The shot was made with a 4x5 Pacemaker Speed Graphic and 127-mm Ektar f/4.7 lens. Exposure was 1/25 second at f/8 on Super Panchro-Press, Type B, and lighting was very early morning light through fog.

PAGE 93 Joe Clark, Detroit, says "This picture was made when I was experimenting with a roll of Tri-X. These kids were lined up to get into a roller-skating rink, and when they saw me busy with a camera they set up a clamor for me to take their pictures—and I did." Clark's camera was a Leica IIIf with 35-mm f/3.5 lens, and exposure was for 1/100 second at f/8, with daylight in shade of building.

PAGE 94 This graceful nude study was made by Terry S. Lindquist, Rochester, N. Y. It was part of a school project at the Rochester Institute of Technology where Lindquist is a fourth-year student in the photo-illustration department. His camera was a 4x5 Graflex Super D with 160-mm Optar f/5.6 lens. Exposure was 1/30 second at f/5.6 on Tri-X. A large studio floodlight furnished the lighting, and a seamless background was used.

PAGE 95 Erik Betting of Lyngby, Denmark, photographed ballerina Kirsten Simone of the Royal Danish Theater as part of a story on a dancer's life. She posed before a window in the practice hall of the theater, and Betting used electronic flash as a fill-in light source. His camera was a Rolleicord V with 75-mm Xenar f/3.5 lens, and exposure was 1/25 second at f/6.3.

PAGE 96 Trude Pierbaumer, Vienna, Austria, likes to photograph people—also, she likes to photograph horses. Here, she got two of her favorite subjects in one shot, which she made with an Exakta-Varex camera and Biotar f/2 lens, on Plus-X film. Shutter speed was 1/100 second at f/8, with existing daylight.

PAGE 97 Leo Stashin, Brooklyn, N. Y., liked the pattern formed against the sky by the tower and wheel of this "parachute jump" at Coney Island, while the solemn-faced parachute rigger in foreground seemed to be scanning the sky. Stashin used a Canon IV-S2 with 21-mm wide-angle f/4.5 lens, exposing for 1/2 second at f/4.5, on Tri-X film with existing daylight.

PAGE 98 This appealing picture of small Cristina was made by her uncle, Edmondo Tich, of Venice, Italy, who says, "I saw a compelling quality of innocence and loveliness in the child's face as she sat near a window through which came soft, mid-morning light—the effect reminded me of figures that I have seen in paintings by old masters." Tich made the shot with a Voigtlander Vito II with 50-mm Color-Skopar f3.5 lens. Film was Plus-X, exposed for 1/25 second at f/3.5. Lighting, available, through window about ten feet from subject. Tich processed the negative to obtain maximum amount of shadow density without producing excessive contrast and grain.

PAGE 99 George Holton, a free-lance photographer whose home is in Bethlehem, Pa., made this picture in the Darien jungle region

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of Panama, where he went as a member of a mapping and survey expedition. "Some of the world's most primitive people live in sections of this region," says Holton, who made this shot as part of a record of the natives of the area. He used a Rolleiflex with 75-mm Tessar f/3.5 lens, exposing for 1/60 second at f/11 on Tri-X film, with existing daylight.

PAGE 100 Koyo Hosoe photographed this couple, both of whom were members of a small circus that put on a summer performance in Takayama, Japan, where Hosoe lives. To him, these two seemed tired and downcast after a performance, and he felt impelled to make this shot to register a mood. Hosoe's camera was a Canon IV-S2 with 35-mm Canon f/2.8 lens. He exposed Fuji SS film for 1/25 second at f/3.2, utilizing only the available light from a 60-watt bulb in the room.

PAGE 100 Nick Gevjick, Vancouver, Canada, liked the effect of bright August sunlight heavily rimlighting these two felines, who were cuffing each other about. Gevjick had been taking pictures of the cats before their apparent difference of opinion began, so he had his camera ready to snap this phase. He used a 3¼x4¼ Graflex Super D with 152-mm Ektar f/4.5 lens, exposing Super-XX film for 1/400 second at f/11.

PAGE 101 Bosworth Lemere made this photograph of part of a fatsia plant in the front yard of his home in Carpenteria, Calif. Water had just been sprinkled on the plant, and Lemere saw an interesting picture in the pattern of the symmetrical leaves and sparkling water drops. He used an Ikoflex with 75-mm Tessar f/3.5 lens, exposing on Super-XX film for 1 second at f/22. The picture was made in late afternoon shaded daylight, with one 1000-watt bulb for additional light.

PAGE 102 This cat was dozing in a sunny courtyard, and Manuel Denner, Brooklyn, N. Y., liked the contrast of its black fur against the light-toned surroundings. He wanted to get a picture of the cat with its eyes open, however, and to accomplish this he made a sharp, barking noise. The cat jumped up, turned and glared at Denner, who focused quickly and made this shot with his Rolleiflex. His lens was a 75-mm Schneider-Xenar f/3.5, and he exposed Super-XX film for 1/100 second at f/8, using existing daylight.

PAGE 103 Robert G. Koropp, a professional who lives in Glenview, Ill., made this unusual abstraction in the course of preparing samples to be shown to advertising agencies. The two glasses were photographed on Super-XX film, and a copy made on high-contrast Kodalith. During printing, the enlarger was racked in and out of focus for the multiple image. The original exposure was made with a 4x5 Graphic View camera and 8½-inch Ektar f/7.7 lens, at ½ second, f/32, by incandescent studio light.

PAGE 104 Looking for picture possibilities late one afternoon in Guadalajara, Mexico, Walter Bujak, of Cleveland, Ohio, saw an interesting pattern created by the arrangement of an assortment of articles in a market, and proceeded to make this shot. Bujak's camera was a Rolleiflex with 80-mm Xenotar f/2.8 lens. Exposure was 1/25 second at f/6.3 on Plus-X film, using tripod and existing daylight.

PAGE 105 Because she wanted to see and to photograph the real Flamenco dances of the Spanish gypsies, Elaine Carrington, New York City, traveled far into the hills of Spain. Some of the gypsies use caves in the hills as living quarters, and it was in one of these caves that Mrs. Carrington made this picture, shooting toward the daylight which came through the open door at the entrance. She used a Rolleiflex with 75-mm Tessar f/3.5 lens, exposing for 1/50 second at f/3.5 on Super-XX film, and utilizing available light.

PAGE 106 The seamed, deeply-lined face of

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this seller of lottery tickets in Barcelona, Spain, presented a human interest study for the camera of Jack Manning, New York City. Manning made this candid shot with a Nikon S2 and 105-mm Nikkor f/2.5 lens, exposing for 1/60 second with lens wide open. Film was Super-XX and the picture was made by existing daylight.

PAGE 107 Otto Daettwyler, who lives in Menziken, Switzerland, is deeply interested in gypsy life and customs, which he has observed closely by traveling with a French gypsy caravan from time to time. During a recent trip of this kind, Daettwyler photographed these two shy young gypsies whose interest in each other made them oblivious to photographer and camera. The picture was made with a Rolleicord V, equipped with 75-mm Schneider-Xenar f/3.5 lens. Shutter speed was 1/50 second at f/8, film was Tri-X, and lighting was early-morning sunlight, slightly overcast.

PAGE 108 A pile of masonry blocks for a house under construction in the outskirts of Paris had provided a breeze-sheltered if unyielding couch for this slumbering wanderer, who seemed unaware of discomfort. Gianni Berengo Gardin, of Venice, Italy, saw an amusing picture in the scene, which he proceeded to record with a Rolleicord I and 75-mm Zeiss Triotar f/4.5 lens. Shutter speed was 1/50 second at f/8, with existing daylight.

PAGE 108 Bruno Bruni of Venice made this dramatic landscape in Friuli, near the Yugoslavian border of his native Italy. Huge black clouds covered the sky, but one ray of sunlight broke through to illuminate the lonely white house on the vast level plain. To him the scene possessed a surrealistic quality. A red filter was used to intensify the sky and heighten the visual excitement. His camera was a Rolleicord III with a Xenar lens. The exposure was 1/25 second at f/5.6 on Ilford FP-3 film.

PAGE 109 Bob de Wit, of Gouda, The Netherlands, noted the interesting aspects of this view from the top of a hill near Arlon, in the south of Belgium. The hilltop was too far away for de Wit to get the angle he wanted for a picture, so later in the day he climbed a very old and narrow wall near this garden in order to make the shot. He used a Rolleicord V camera with 75-mm Xenar f/3.5 lens, exposing for 1/250 second at f/11, by existing daylight, with a yellow filter. Film was Ilford HP-3.

PAGE 110 Leif Eliasson, Karlstad, Sweden, was out looking for picture possibilities one Sunday morning. "I liked the interesting composition afforded by the contents of this shop window," says Eliasson, "so I made the shot." Camera used was a Rolleiflex with 75-mm Tessar f/3.5 lens, exposure was 1/25 second at f/4 on Gevapan 30 film, with existing daylight.

PAGE 111 News photographer Bill Sanders, of the *Miami* (Fla.) *Herald*, had been assigned to get pictures in a local law involvement case. "As I walked into the county jail where the accused was being booked," says Sanders, "he started on the 'I-don't-want-my-picture-taken' routine. I walked around the booking desk so that I could get a full-face view, and while he continued protesting against being photographed, I got this shot." Sanders' camera was a Rolleiflex with 75-mm Xenar f/3.5 lens, and he made the exposure with shutter speed of 1/250 at f/22, on Tri-X film, using a Heiland Strobonar portable unit.

Prize Winners

COLOR

(Continued from page 141)

"Dancing Cheek to Cheek," by Roy B. Perrett, Wellington, New Zealand; "Winter's Peace," by Arthur M. Rapoport, Bridgeton, N. J.; "Camden Bridge," by Arthur M. Rapoport, Bridgeton, N. J.; "Before The Storm," by Kathleen Richter, Berlin Heights, Ohio; "Slide For Life," by Martin J. Schmidt, Chicago; "Study in Motion," by Henry A. Shappach, Scarsdale, N. Y.; "Curious Deer," by Henry A. Shappach, Scarsdale, N. Y.; "Port of New York," by Frederic B. Shaw, New York; "The Hang-

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out," by Richard F. Smith, Lititz, Pa.; "How's That?" by Richard F. Smith, Lititz, Pa.

"Houses at Ouro Preto," by Otto Stupakoff, Rio de Janeiro; "Foggy Day," by Eisuke Takahashi, Niigata-ken Japan; "Fantasy," by Howard A. Thornhill, Merced, Calif.; "Nude," by John A. Tomao, Waltham, Mass.; "After The Race," by Dave Tozier, Fairbanks, Alaska; "Sicilian Priest," by Salvatore C. Valastro, Westminster, Colo.; "Kite-Flying," by Jim Vestal, Watsonville, Calif.; "Reflection," by Jerry White, New York; "Still Life," by Jerry White, New York; "Cote D'Argent," by Steven C. Wilson, Port Blakely, Wash.

BLACK & WHITE

(Continued from page 141)

"Fatsia Leaves," by Bosworth Lemere, Carpinteria, Calif.; "Lottery Seller," by Jack Manning, New York; "Street Portrait," by Jack Manning, New York; "The Age," by Sanyal Mezda, Calcutta, India; "Viviana," by Paolo Pellegrineschi, Viareggio, Italy; "La Casa Moresca," by Antonio Persico, Cremona, Italy; "Sombrero Blanco," by A. J. Randolph, Lodi, Calif.; "Young Gypsy," by Viggo Rivad, Copenhagen, Denmark; "12 Years," by Kristian Runeberg, Helsingfors, Finland; "Operation Refuel," by Bill Sanders, Hialeah, Fla.

"I Said No Pictures!," by Bill Sanders, Hialeah, Fla.; "Snowy Road," by Kiyoshi Shimada, Takaoka, Japan; "Parachute Jump," by Leo Stashin, Brooklyn, N. Y.; "Farm Design," by Louis Stettner, New York; "Daisies," by Hugo Strebel, Prilly-Lausanne, Switzerland; "Figure," by Sugioka Suetake, Osaka, Japan; "Spanish Boy," by Robert M. Takis, New York; "Cristina," by Edmondo Tich, Venezia-Mestre, Italy; "Child," by Noboru Waida, Hachinohe, Japan; "Exuberance," by Shoji Yamamoto, Hyogo-ken, Japan.

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"Peasant Women," by Vito Fiorenza, Brooklyn, N. Y.; "Good Friday Procession," by Vito Fiorenza, Brooklyn, N. Y.; "Arctic Night," by Gunnar Forsell, Kiruna, Sweden; "Girl On Roof," by Al Francekevich, Brooklyn, N. Y.; "Summer," by A. Francekevich, Brooklyn, N. Y.; "Feeding Time," by Fred Fuller, Chicago; "Grafismo," by Gianni Berengo Gardin, Venice, Italy; "Sur La Seine," by Edith Gerin, Paris, France; "Broken Meshes," by Lattuada Giampiero, Milan, Italy; "Playful Rime," by Lattuada Giampiero, Milan, Italy.

"Tessa And The Flower," by Zvonko Glyck, New York; "Blue Angels," by Bob Gomel, Flushing, N. Y.; "Sta.j Night," by Tom Guthrie, St. Petersburg, Fla.; "Goo-Bye Mamie," by Max Haechler, Oberengstringen, Switzerland; "Jump Boat," by Dennis Hallinan, Cypress Gardens, Fla.; "Rosalinde," by Guenter Holmuthaeuser, Augsburg, Germany; "Indian Girl and a Child," by George Holton, Bethlehem, Pa.; "Chessmen," by Lennart Jansson, Norrköping, Sweden; "Millwood Station," by Norman Karlson, New York; "Italian Head," by Norman Karlson, New York.

"War Cry," by Walter M. Keach, Richmond, Ind.; "Young Dancer," by Gadoh Keiichi, Osaka, Japan; "Experiment," by Robert G. Koropp, Glenview, Illinois; "Sunday Morning," by Lawrence LeGuay, Sydney, Australia; "Nude," by Terry E. Lindquist, Jamestown, N. Y.; "The Grey Trees," by Max Loreau, Brussels, Belgium; "Next Day," by Hugo Lundberg, Nynashamn, Sweden; "Housefly," by Ken Middleham, Riverside, Calif.; "Business End," by John H. Middleton, Bolsover, England; "The Wall Of The College," by Antonio Migliori, Bologna, Italy.

"Girl In Swing," by May Mirin, New York; "Rough Ride," by Dick Noon, Escanaba, Mich.; "Shower," by Willy Nusnoff, Freeport, N. Y.; "Cat-A-Pulting," by Palmer M. Pederson, Billings, Montana; "Haflinger," by Trude Pierbaumer, Vienna, Austria; "The Boxers," by Ed Pierce, Miami, Fla.; "Lupita," by A. J. Randolph, Lodi, Calif.; "Pals," by A. J. Randolph, Lodi, Calif.; "Hello!," by Viggo Rivad, Copenhagen, Denmark; "A New Requirement," by Robert A. Robinson, Bergen, Norway.

"The Search," by Robert A. Robinson, Bergen, Norway; "Imitator," by Auro Roselli, New York; "James Dean," by Roy Schatt, New York; "Lanterns," by Roy Schatt, New York; "Adele," by Thomas R. Shukay, Madison, Wis.; "Empire State," by Walt Silver, New York; "Conversation," by Corneille Simone, Amsterdam, Holland; "Hot Spring," by Miki Sodei, Tokyo, Japan; "Tough Struggle," by Jay Spencer, Miami, Fla.; "Wendy," by Leo Stashin, Brooklyn, N. Y.

"Sunlit Rooftops," by William S. Stone, New York; "Rhythm," by Shigeichi Taguchi, Tokyo, Japan; "Tauna," by Shoji Tashiro, Saitama, Japan; "Indian King," by Mary E. Terrell, Miami, Fla.; "Conversation," by Bill Thonson, El Paso, Texas; "Jaqueline," by Eugeen Warmenbol, Antwerp, Belgium; "Nassau Scene," by Ray Webber, Ontario, Canada; "Cigar Shop," by Jerry White, New York; "Safety Zone," by Jerry White, New York; "In Der Reitschule," by Albert Winkler, Bern, Switzerland.

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"Daniele," by Frances B. Cooper, Brooklyn, N. Y.; "In Fairyland," by Otto Daettwyler, Menziken, Switzerland; "Musicians In Marakesh," by Otto Daettwyler, Menziken, Switzerland; "Lo Zingaro," by Toni Del Tin, Venice, Italy; "Nozze A Burano," by Toni Del Tin, Venice, Italy; "Still-Life," by Manuel Denner, Brooklyn, N. Y.; "Watchful," by S. H. Dorfman, Hollywood, N. Y.; "Spring," by Leif Eliasson, Karlstad, Sweden; "The Street," by Leif Eliasson, Karlstad, Sweden; "Wedding," by Leif Eliasson, Karlstad, Sweden.

"Young Mother," by Don Emkens, San Bernardino, Calif.; "Limelight," by Andre Fage, Bievres, France; "Les Get Adda Here!," by Henry J. Fagliano, San Francisco; "Study Of An Ostrich," by Henry J. Fagliano, San Francisco; "All Alert," by B. F. Ferreira, Bombay, India; "Scarface," by Harvey V. Fondiller, New York; "Interest," by Olivio Fontana, Basel, Switzerland; "Relaxation," by Al Francekevich, Brooklyn, N. Y.; "Kids," by Al Francekevich, Brooklyn, N. Y.; "Nature's Own Design," by Michael J. Freeman, Philadelphia, Pa.

"Street-Crossing," by Bo Haagen, Uddevalla, Sweden; "Cafe," by Brent Hannon, Paris, France; "Fog in New York," by Gerard Healy, Hoboken, N. J.; "Faces," by Svante Hedin, Lidingo, Sweden; "Adolescente," by Annemarie Heinrich, Buenos Aires; "Turkish Bakers," by George Holton, Bethlehem, Pa.; "Unhappy Moment," by Yook O. Hom, Brooklyn, N. Y.; "Farm Pattern," by John T. Hopf, Newport, R. I.; "The Joy of Living," by Johann Y. Huang, Tainan, Formosa; "Jagd Um Sekunden," by Alexander Hubrich, Braunschweig, Germany.

"Girl," by Yozo Inagaki, Aiti, Japan; "Rear View," by Paul T. Jensen, Copenhagen, Denmark; "New To The City," by Baker Johnson, Grosse Pointe, Mich.; "Mary," by James E. Kelleher, Springfield, Mass.; "Spark Plug Test," by Doug Kennedy, Miami, Fla.; "Cat-Eyes," by Edwin S. Knapp, Three Rivers, Mich.; "Blackstone Alley," by Robert G. Koropp, Glenview, Illinois; "Multiple Image," by Robert G. Koropp, Glenview, Illinois; "Swan," by Lo Lam, Hong Kong; "French Miss," by Vernon R. Letourneau, East Jaffrey, N. H.

"Regular Customer," by Hugo Lundberg, Nynashamn, Sweden; "Sister And Brother," by Kinya Maekawa, Wakayama, Japan; "Cool," by Philip March, Hollywood, Calif.; "October Evening," by Peter Masters, Greenford, England; "In Museum," by Arcadio Mazo, Milan, Italy; "Old Actress," by Antonio Migliori, Bologna, Italy; "Promenade," by Antonio Migliori, Bologna, Italy; "Jug-Head," by Ralph Mills, Jr., Raleigh, N. C.; "Bridge At Night," by Benn Mitchell, New York; "Ballet," by Paolo Monachesi, Genoa, Italy.

"Backyard," by Phiz Mozesson, San Francisco; "Kasper," by Gregers Nielsen, Copenhagen, Denmark; "Health Festival," by Ichimaru Nishioka, Akocho Shima, Mie, Japan; "Zebra Smile," by Erik Parbst, Copenhagen, Denmark; "A Head Of Herself," by Garland Pass, Roxboro, N. C.; "Snack," by Paolo A. Pellegrineschi, Viareggio, Italy; "Slums," by Paolo A. Pellegrineschi, Viareggio, Italy; "Kentucky," by Antonio Persico, Cremona, Italy; "Seamstress," by Roland Pleterski, New York; "Spain," by Viggo Rivad, Copenhagen, Denmark.

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"Sittin' On Air," by Bill Seaman, Minneapolis; "Stickball," by Paul Seligman, New York; "Samurai," by Yasuo Shibasaki, Shiga, Japan; "Little Passenger," by Marvin Silver, Los Angeles; "Shark," by E. A. Smith, Pittsburgh, Pa.; "A Portrait," by Louis Stettner, New York; "Cormorants," by Francis Stoppelman, Santiago de Chile; "Muddle-Headed," by Bo Sundstrom, Stockholm, Sweden; "Festival On Parade," by Yoshinosuke Takagawa, Tokyo, Japan; "Happy Child," by George Tate, Huntington Park, Calif.

"Nina," by Nicolas Treatt, N.S.W., Australia; "Portrait," by Eckhart Trenkle, New York; "Morning," by Pete Turner, Rochester, N. Y.; "Afternoon Pattern," by John W. Vaitkus, Detroit; "Close-Up In Solarization," by Jim Vestal, Watsonville, Calif.; "Swiss Clown," by Adolf Wetzel, Zurich, Switzerland; "Lynn," by Jerry White, New York; "Melissa Hayden," by Lies Wiegman, Amsterdam, Holland; "The Green Years," by Ernst Wildi, Palisades Park, N. J.; "School of Fish," by Ellan W. Young, New York.—

Meet the Winners

(*Continued from page* 52)

Berger, an enthusiastic amateur photographer, is a photo-engraver and draftsman, in charge of the engraving department of the *Carillon News*, the local newspaper in Steinbach, Manitoba, where he lives. He was born in Central Europe, and studied drafting and designing in Bamberg, Germany. In 1949 he settled in Canada. Berger is married and has two small sons—one of whom is the subject of this prize-winning picture.

Berger

Leif Eliasson, who was awarded fifth prize in black-and-white for his seaside photograph of *Gulls* (*page* 74) soaring serenely from a rocky beach, is an amateur who began taking pictures about three years ago. Since then he has received photographic honors and prizes in his native Sweden, one of his photographs was published in the current issue of PHOTOGRAPHY ANNUAL, and examples of his work have appeared in Swedish publications. Eliasson lives with his parents in Karlstad, the city in which he was born and received his education. He is a confectioner by occupation. Several other of his pictures were winners in this year's black-and-white division.

Eliasson

Carry a Camera?—Lowe

(*Continued from page* 137)

and moments of joy to take a picture that I saw or record that moment of joy, whereas at other times, on jobs or out with the intention of shooting something specific, I had often in the matter of minutes shot many of the photographs that I value today as my very best, even though the situations were not always as good as the ones I had recorded in my camera-bug days. This led me to the one very important conclusion about picture taking: if you want your pictures to be more than snapshots, if you consider it important to not record just a moment but want to take good pictures or even great pictures, then don't take your pictures in between doing something else, don't snap them . . . no matter how good your target looks.

To take a good picture takes a man's full concentration and thought process all the way through, not just at that 1/25 of a second when he trips the shutter. Just as you would not read a book while listening to conversation or television, just as you would not paint without full concentration, so also is it impossible to photograph without giving total attention. To take a good picture you have to be in a

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frame of mind, in a mood to do it. You must see it, create it—using every creative fiber in your body—out of composition, of color values, of light and shadow details, plus all the techniques involved to bring something you see to a successful end, to an end where everyone looking at your picture feels the same thing you felt when taking it. It is the ease of the camera that allows you to get an image no matter what you do, that has brought photography today to a disastrous point, where millions of pictures are annually taken, many with the best available equipment, but only pitifully few worthy photographs ever result from all this activity.

The medium of photography gets the least respect from the photographer himself, amateur and professional alike. To walk along the street in conversation, and the next moment to take a picture, then return to the conversation that you never really shut out of your mind for a single moment, is to me a disrespect for a medium which could, if your talent will carry it that far, result in an image to be hung in a museum or otherwise remembered forever as a valid symbol of its time.

But all this does not mean that you walk along through the world creatively blindfolded. You have to see, see in terms of visual creation. And seeing is as much a matter of training as it is of innate talent. The photographer who doesn't constantly see pictures, wherever he goes, may it be day or night, a party or a burial, isn't worth his salt. And here comes the difficulty. For whenever I see a picture I like I want to rush right out and take it, but years of frustration have taught me not to do it.

For here another factor enters the taking of a picture . . . thought. You have to think when taking a picture. As one photographer said, "Pictures aren't taken with your finger but with you mind." You think about the angle; the color; can anything legitimately be added, if it's a still life?; should I wait until the sun comes down a little more?; is a filter necessary?; etc., etc. And all these thing should eventually become an unconscious thought process, taking but a few seconds. However, you arrive there through constant training. So, when you see a picture, retain it mentally, retain it as exactly as you can, including all the elements.

If it happened within reach of your home, go back there later, prepared to take the picture, armed with the proper lens, the light meter, the tripod, and the proper film. If it is impossible for you to go back, retain the picture in your mind anyway, for whatever made the situation noteworthy can be used in other, sometimes similar, sometimes completely different situations. The color and lighting values you can apply to almost anything. Maybe it was the combination of two odd colors that you liked and would never have thought of yourself. Maybe it was color seen in a particular light which gave the scene a different glow, the colors a strange hue. Maybe it was a way of silhouetting a figure that you had never seen and can utilize later, or maybe it was an expression or a composition that you can use even in posing your family. Whatever made that picture memorable, it was a

series of elements that can be used later in a thousand different ways.

When driving along New York's East Side Highway early one morning I saw seagulls along the river on fences, the white of their feathers blending in completely with the rising fog from the river. I couldn't possibly go back since you can't park on that highway, and there is no other access to the spot, but for two years I retained that image. And this summer while working on a particular summer story, I got up at six one morning and went down to the sea, and there they were, hundreds of seagulls sitting on the sand at the edge of the ocean, their feathers blending in completely with the rising fog from the sea, with the high waves of the stormy ocean waters breaking through the background. I came with color this time and had a picture far superior to the one I had seen two years before and I hadn't wasted the opportunity but improved upon it.

Another instance which strengthens my argument, is the matter of the bare light bulbs. For years I had seen marvelous picture situations created by the weird effect you get from bare, ordinary light bulbs. I had often been tempted to shoot, but did nothing but file it away mentally. When on assignment in France, I was asked to photograph the five abbots of Chartres Cathedral. Here were five men in dark robes living in an ancient, dark, and moody cathedral rectory. To use my favorite lighting technique of reflected light would completely destroy the mood. So I remembered the bare light bulbs. I screwed a regular 100-watt into the ceiling, and by eliminating the bulb as such and just using the effect it gave I was able with the help of a tripod and a two-second exposure to re-create exactly the wonderful feeling of living in the past, in a dusty gray and moody past. (See page 145, 1957 PHOTOGRAPHY ANNUAL.) These two examples point to the fact that good pictures are not matters of moment, but definitely of mind and creative thinking and a wealth of experience.

But you will say, "What about Cartier-Bresson and his 'decisive moment'?" I think that only complements my thinking. This man goes out with the single-minded purpose of taking pictures, the whole man and every fiber of the man is concentrating on the world about him, and when the moment comes, he is ready; ready in his mind and ready with all the right ingredients such as film, camera, lenses, etc. I do not know Cartier-Bresson's philosophy, but I have met him twice and neither time did he carry a camera.

And you will ask, what about news pictures? Well, there I will agree with you that you should carry your camera. If there had been no one with a camera at the explosion of the Hindenburg or the sinking of the Andrea Doria, these events would have gone by without anybody knowing and seeing with the intimacy that we now know them. But these pictures are not good pictures because of the photography but because of what happened. And I wonder how many people remember the name of the photographers who took those pictures. But many remember David Duncan's pictures of the

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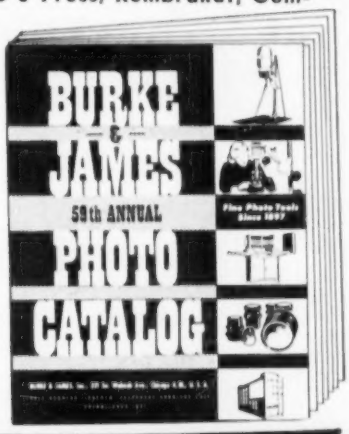

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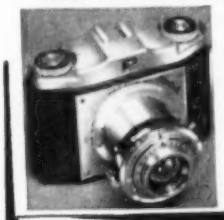

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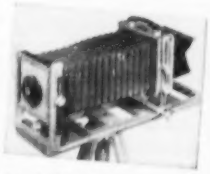

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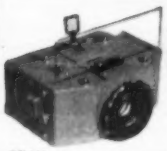

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Korean war, and the photographer who took them, and many remember Rosenthal and his picture of the "Raising of the flag at Iwo Jima." And why? Because these men were not only there physically, but were there to take those pictures, they had been waiting for that moment and when it happened, *they were ready.*—

Carry a Camera?—Zimbel

(Continued from page 136)

really saying is: "Why bother shooting miscellaneous single pictures?"

Photography is one of the most dynamic methods of recording history. We see examples of this among the most respected photojournalists. They are digging deeper, telling more, searching out truths about people all over the world, and they are showing these truths in magazines, books, and photographic exhibits. The fact that the 35-mm camera has been developed to a wonderful stage of precision and reliability has enabled sensitive photographers to tell more about man as he really is.

The serious professional photographer is not a photographer only when on assignment. The serious amateur is not a photographer only on weekends. Both are constantly seeing things that the less observant or less interested person misses, and both make photographs of these things. Between the complaint—"If only I had my camera with me, what a shot that would have made!"—and the pride of the alert photographer who can show prints of something he saw, reacted to, and photographed, there is an unbreachable gap.

Let us suppose that the man of the family puts his camera beside his bed in the evening before he retires, and then, starting in the morning keeps his camera with him all during the day's happenings.

Would he get the pictures that you usually see in family albums? No. He would come out with a set of pictures that would probably be much different than anything he had photographed before.

Firstly, the ever-present camera becomes part of him and he becomes less conscious of "taking pictures." Then the fun begins. The kids coming in to wake Mom for breakfast, the general morning scramble, the interplay over the breakfast table, and all the other things that happen until bedtime.

He soon finds that he is seeing things to photograph that he hadn't noticed before; he finds that his wife and children become less camera conscious; he finds that when something happens that he wants to photograph he is able to photograph it immediately. At the end of the day he has a fairly complete documentation of the life of his family as it really is. If he carried this project over the period of a month, he would find that the camera is now a part of the family and the days of "posing" are over. He would discover that handling the camera is second nature to him and that he is starting to reveal photographically his love for his wife and children.

Projected even further, this man could

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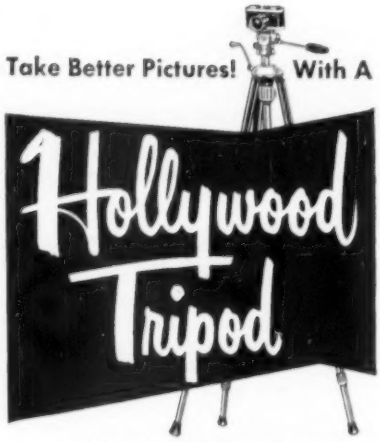

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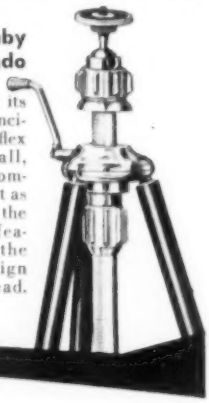

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show his impressions of his business world, his community, his country, or even the world. This, of course is what the professional photojournalist is doing. He has an intense interest in mankind and through his camera he shows how he sees it. He is a man with a passion to show the world as it is in his time. The passion doesn't start at the beginning of every assignment. It is with him all the time, and so must his camera be with him all the time to make the photographs that are his responses to life.

This does not mean that the serious photographer is a hypertense person who walks around all the time with a camera at his eye. Through constant shooting the camera becomes an extension of his eye. So, when he observes something that he wants to record, his camera is there and it is a very natural process for him to make the photographs. His use of a camera to describe life is the same as a writer's use of words.

What kind of equipment is best suited to the photographer who wants to carry a camera with him? It is obvious that the 35-mm camera is the most portable camera available except for the subminiatures. The simplicity of design and ease of operation of most of the modern 35s let you concentrate on the subject. The variety of lenses available enables the 35-mm worker to vary his pace and visual perspective. Most important, the 35-mm camera enables you to react quicker to whatever you are photographing. The 50-mm lens is the old standby, but there are some who use the 35-mm lens as their standard glass, and a few who favor longer lenses.

We can cite many instances of the photographer who had a camera with him when some important news event occurred, making the big photographic scoop, even winning the Pulitzer Prize for Photography. We can tell you about traveling salesmen who supplement their income by taking pictures of accidents and selling them to insurance companies. However, these alone are not reasons enough for carrying a camera with you at all times. It isn't worth the trouble if you are only going after the big scoop because big scoops don't happen very often today.

But, if you are seriously interested in your development as a photographer then carry your camera with you. Use the many opportunities that occur to become a better photographer. If you have a new lens, carry *that* lens on your camera for a month or two, run it through every possible photographic situation, learn how best to use it. While you are learning you will also be taking photographs . . . not merely test pictures.

During my first trip to New York City at the age of fourteen I was using a 4 x 5 press camera. I toted this camera from my uncle's home in New Jersey to the big city. Two days and three filmpacks later, I finally consented to go to the city without my camera. Everyone thought it was silly to carry such a large camera just to go sightseeing. So, I went cameraless toward Manhattan.

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by a tugboat in the middle of the Hudson River with much splintering of wood, action, and excitement. But, NO CAMERA!

It was that incident that convinced me I should have a camera with me at all times. Now, the cameras that I carry are different and my reasons for carrying them are different, but the basic fact still remains:

You can't take pictures without a camera.—

The Facts of Free-Lancing

(*Continued from page* 119)

the contributor takes all the risk and the editor buys the story if it suits him, has been nearly eliminated by the American Society of Magazine Photographers. Now an editor must make a minimum-payment guarantee to the photographer even if the story is not eventually purchased. The beginner who has shown samples of his work may expect such guarantees.)

Says Art Lavine, "Nobody does it for you. And sometimes things seem downright discouraging. So the best way of selling stories and ideas is to send them out continually to let editors know that you are available, and doing imaginative work."

What about an agent for the free lance? It's up to the individual's needs and desires. You have to prove yourself to an agency just as you would to a magazine before they will plug your work and services with confidence and enthusiasm. If you show promise, they will give you valuable guidance and take selling out of your hands. But they can't mold poor material, nor will they get excited about spotty production.

Cal and Ivan work through Black Star, which arranges assignments and sells ideas for them, does the billing ("They can haggle for more on the scene than I could in the mails," says Cal), and takes care of processing and/or printing. Art Lavine, living in New York, contacts editors directly and does his own selling. Eddy works through Rapho-Guillumette in Paris and New York and feels that newcomers to the field might well try an agency. Joern and myself work from five percent to 20 percent of the time through an agency (Pix), preferring in many cases to have direct contact with the editors by mail and in person. It is taxing to carry on alone, but it has a stimulating satisfaction and develops an intimacy with your markets that an agency can't supply.

For some free lances in outlying areas, representation in New York may be a good solution. Personally, I would advise sending stories and ideas directly to editors for the first year. Then you will be able to judge your capabilities as a salesman as well as your endurance as a free lance. With that experience behind you, you will be much more acceptable, if you then turn to an agent. Remember that the agency will take 35-50 percent of your gross in any case.

None of the men I questioned wished to estimate how much the full-time free lance should expect to make the first

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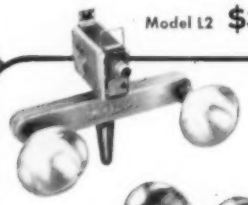

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year, but all agreed that to break even was an accomplishment. From our observations a gross of $3000-4000 is average. Your net will be 50-70 percent of your gross depending on the supplies and equipment you must buy, and how much travel you must finance yourself.

All my informants concurred that your gross should rise $1000 to $2000 a year until you've been at it about five years, at which time $10,000 to $12,000 is a good average. Says Joern, "Naturally this will depend on the 'businessman qualities' of the photographer, on his location, etc. For a veteran with a lot of talent $15,000 to $20,000 a year and up is possible."

Your expenses, some of which will be paid by magazines on assignments, include darkroom and office supplies, transportation, professional services (like color processing), rent, food and lodging on trips, insurance, mailing charges, and safaris to New York and other cities at least once a year.

Against these you have the variable story, time, and page rates paid by magazines. In the past five years efforts by the ASMP have more or less standardized $100 a day as a basic minimum for magazine photography. (Write ASMP at 1476 Broadway, New York 36, N.Y. if you want a reference copy of their code of ethics and payment.) Day rates may be higher for some magazines or for color, but often page rates boost payments. This means that if you work three days for *Look* at $100 a day and your story gets three pages at $150 a page (B&W), you will make the higher rate plus expenses. Or if you earn $200 on day rate and your story is boiled down to one picture worth maybe $50 bought separately, you will still be paid $200.

Magazine story rates vary from $150 to $800. It is advisable to discuss payment at the time you receive an assignment. *Life* and *Look* pay $150 a page for black-and-white, while *This Week* and *American Weekly* with larger circulations go to $300 a page. The women's service magazines like *Ladies' Home Journal* and *McCall's* pay well for assignments or independent productions though they buy very few of the latter. You will find more free-lance material in *Pageant, Coronet, Cosmopolitan*, and *Friends*.

In the beginning you will seem to average $100—$200 each for the stories you sell, for the best-paying markets will be the hardest to hit if your material is not truly exceptional. The higher the rate of payment, the more competition for space or the less space available for free-lance material. Don't be ashamed to go after smaller magazines that pay less and buy more. They add up, too.

Part-time magazine photography is a risky business if you intend to stay with your salaried job while getting a start. Free-lancing is a full-time occupation, though of course you may have substantial income as well from photography for advertising, industry, organizations, or individuals. But plan to put most of your time and effort into magazines if you expect to make them the major source of your wine, women, and song.

The cameras you use on stories will suit your temperament and purposes. I

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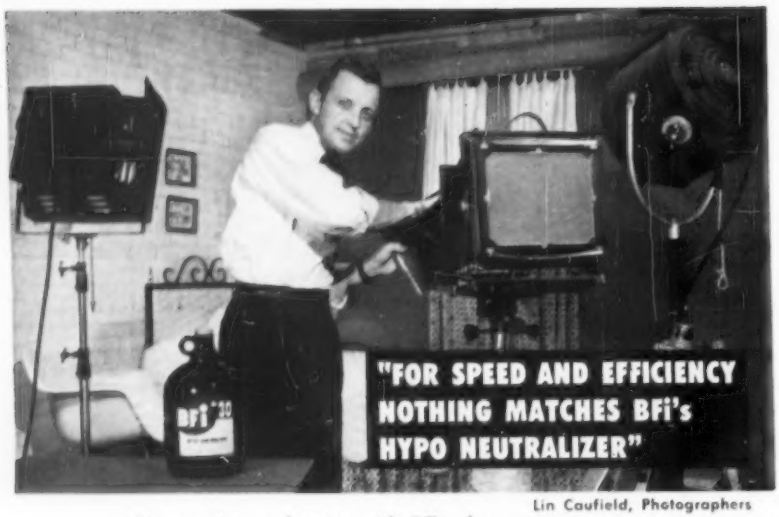

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would guess that more than 50 percent of the pictures in today's periodicals come from 35-mm negatives. Another large percentage are made with 2¼x2¼ cameras, and the rest are from 4x5 or larger done in studios, on architectural jobs, and for other special requirements. I have no room to touch on lighting, films, development, and printing which are often covered in the pages of this magazine by professional workers.

Be prepared for some peculiar practices at magazine offices as you inure yourself to this business. We made a list of gripes: "Some editors hold stories and ideas much too long when they could give decisions in two to three weeks maximum." "They rush the hell out of you and then let the material sit on the editor's desk a month before looking at it." "Neither rejection forms nor cursorily written notes are any help if you are really looking for guidance as to why you're off the beam." "They consistently use the worst possible pictures you show." "They give you a too-exacting script without knowing the circumstances well enough." "Credit lines must be hunted down and viewed with a magnifying glass, usually."

However, in general, you will receive considerate treatment from picture editors and their superiors who have mountains of material crossing their desks weekly. On your first submission you could make a sale or get an assignment if you present ideas or pictures well.

Some miscellaneous thoughts before closing: Use as catchy a title on your story or idea as you can. Take a course in journalism to help your writing style. You should submit 200-500 words and captions with the pictures to give the editor some background. Try not to settle in New York or Los Angeles, where there are too many free lances now. Cal tells me, "There is plenty of room in the hinterlands, which are becoming more important. Don't expect ideas to originate from editors until you have proven yourself with published stories and have sent them plenty. Your story or idea may not sell because the editor has nearly the same thing in inventory, or because another magazine just did something similar, or because you're behind or ahead of a trend. As one of my colleagues put it, 'No idea is as good as the one the editor thinks of himself.'"

If you still think you'd like to freelance, here are some of the highlights: You are your own boss with no time card to punch (though you may serve a dozen bosses in a year and work till midnight and on Sundays without any protest). The pay can be very good and the variety of people and places is always stimulating. You can travel when you want to and some of it is tax deductible. You have an unequaled opportunity to photograph the most worthwhile and exciting people, places, and events of your era.

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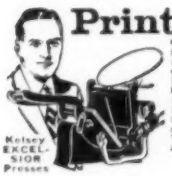

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A New Look at Roll Film

(*Continued from page* 117)

"exposures" until the roll is finished. Make sure that the lens is covered so as to avoid spoiling the unexposed film.

Unroll the film in a darkroom until the film protrudes from the backing paper. This is the trailing end, which is not secured to the backing paper as the leading end is, with adhesive tape. Fasten the trailing end to the backing paper with tape (upper right). Replace film in camera and reroll through, thereby bringing the beginning of the roll into position. Reseal the film, marking on it the number of the exposure at which to begin taking pictures (lower left).

To remove a section of film for development, cut the exposed section out, being careful to cut only the film, not the backing paper. Fasten the unexposed film with tape and rewind onto the take-up spool. Use the camera as a guide for cutting (lower right).—

NEW BOOKS

GUIDE TO PHOTOGRAPHING ANIMALS, by Sam Dunton, FBPA. The Modern Camera Guide Series published by Greenberg: Publisher, 201 E. 57th St., New York City. Paper bound, illustrated, 128 pages, $1.95.

This book is designed to take the frustration out of animal photography. It explores this field of picture taking both indoors and out from the point of view of equipment, lighting, situation, and animal psychology.

GUIDE TO WINNING PHOTO CONTESTS, by Robert Simmons. The Modern Camera Guide Series published by Greenberg: Publisher, 201 E. 57th St., New York. Paper bound, illustrated, 143 pages, $1.95.

A lively book aimed at photographers who want to make award-winning pictures, it examines the qualities present in top-prize winners of various national contests. The author then discusses rules, packaging, and technicalities involved in entering photographic competitions. A good part of the book is devoted to an analysis of major contests, the prizes offered, the kind of photographs preferred, and special tips from the judges. A complete portfolio of prize winners is included.

RIBBONS OF SOUND, by Karl A. Barleben. Published by U.S. Camera Publishing Corp., 9 E. 40th St., New York. Paper bound, illustrated, 126 pages, $2.50.

The book examines the uses and techniques of modern tape recording and explains the workings of tape recorders and actual methods of recording. A discussion of tape editing is included.—

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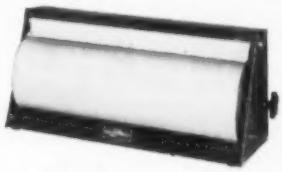

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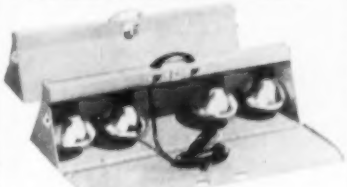

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Photography Covers the Conventions

(*Continued from page* 132)

dominated by the large *Life* convention crew of staff and free lance photographers (a *Life* free lance, Magnum's Cornell Capa, made the color cover for the Democratic convention issue and much of the inside coverage as well) with a horde of other staff and free lance photographers plugging away for the rest of the magazine industry. In the miscellaneous category were a host of publicity photographers shooting for the TV networks and various other commercial interests involved in the convention in some way or other. The prize for intrepidity must go to an unidentified entrepreneur who appeared on the convention floor with a camera in his right hand and a gadget bag slung over his left shoulder. Muscling his way through a demonstration in progress on the floor of the International Amphitheater, he'd get a delegate in focus, quickly reach into the gadget bag with his left hand, extract an uncapped bottle of a well-known carbonated beverage, push the drink into the hands of the startled (and frequently grateful) delegate, and flash the picture. This was probably the toughest individual assignment executed on the convention floor, and we hope that he got the labels good and sharp.

To understand the problem of covering a national political convention it should first be explained that photographically there were really two conventions: one on the huge arena floor, the other in the hallways, suites, meeting rooms, lobbies, and staircases of the large downtown hotels. Of these, the arena-floor convention was far and away easier to cover.

The downtown convention centered largely in two of Chicago's largest hotels, the adjoining Conrad Hilton and Sheraton-Blackstone (scene of the original "smoke-filled room") which housed all of the candidates' campaign headquarters, hospitality rooms, publicity bureaus, as well as most of the VIP suites. Even this was not without its disadvantages because it kept the bulk of the newspaper, wire-service, newsreel, TV, magazine, and miscellaneous photographers concentrated in a relatively small area in which frequently everything was happening at once. The result was that every press conference, reception and what-have-you turned into a B-movie director's idea of a mob-scene in a mad house.

The television crews, who managed to reduce the amount of elbow room wherever they went with their huge cameras and dollys, maze of camera, microphone and power cables, piles of sound equipment and platoons of people, turned on so many lights that room temperatures soared and available-light photographers were frequently able to shoot at 1/100 second at *f*/8 and *f*/11 with an effective film-speed rating of about 500. In one big Truman conference—the one in which he announced for Averell Harriman two days before the convention opened—one photographer was able to shoot Type A Kodachrome (rated at 16) at an available-light exposure of *f*/2.8 and 1/25 second.

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Some of the newsreel and TV men working the hand-held motion-picture cameras had assistants carrying self-contained portable spotlights which drew their juice from nickel-cadmium-battery powerpacks that looked like huge portable speedlight units. These gizmos threw an awful lot of light, but because of the limited amount of charge-life in a single powerpack they were switched on and off with maddening intermittency. Every time they'd go on, the available-light guys either quit or stopped down at least a full *f*-stop. Even so, a good many pictures were burned-out beyond any hope of salvation by these marvelously effective lights.

Due to the great technical strides that have been made in electronic flash in recent years, the first few minutes of every conference witnessed an amazing barrage of flashes that caused the washed-out pictures you occasionally received on your television screen. At such gatherings your reporter is always awe-struck by the fantastic speed with which these 4 x 5 guys can throw in their dark-slides, pull the holder out, throw it back in with the other side forward, yank out the dark-slide and make a second shot before you think the speedlight has had time to recycle.

When the convention was finally gavelled to order in the cavernous International Amphitheater in the midst of the stockyards, the worst was already over. Working photographers received five basic assignments in the amphitheater. First there was the rostrum camera stand, one side for still men, the other for movies. Then there was the double-tiered central camera stand, which stood some twenty feet above the floor, smack in the middle of the arena where it effectively blocked off the view of those delegates unlucky enough to be placed behind its maze of pipes and wires. The lower front level was assigned to the major TV networks, while the slightly higher rear portion was divided between the three wire-services (A.P., U.P., and I.N.P.) and *Life* magazine, whose Frank Scherschel towered imperiously over the convention armed with a tremendous telephoto lens to which was attached a 35-mm sequence camera, as well as a number of hand-held 35s with shorter lenses.

Far up in the rafters were two large hanging baskets, one on either side of the hall. The left-hand basket (facing the speaker's rostrum) was allocated to TV and newsreel cameramen, the right-hand basket to the wire-services and *Life*. From this high vantage point Big Bertha cameras (old 5 x 7 Graflexes with tremendous lenses, the longest being Sammy Schulman's self-styled "48-inch candid camera") were able to reach into the swarm of delegates beneath them and come up with some remarkable candid floor coverage, as well as to perform their primary function of covering the speaker up on the rostrum. Probably the most famous basketeer present was *Life*man Alfred Eisenstaedt armed with his ubiquitous Leicas—two tripod-mounted with huge tele lenses, and a bagful of spares with a wide variety of more-conventional optical equipment.

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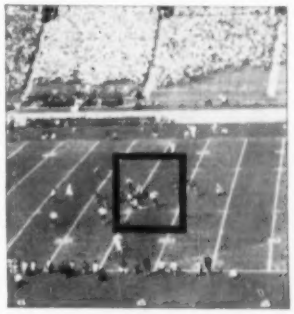

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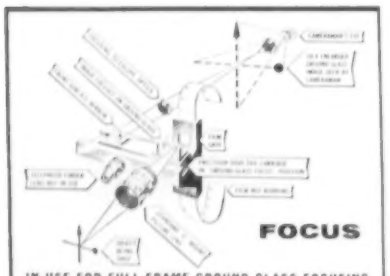

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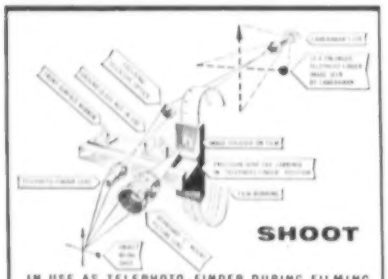

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The fifth assignment was the floor itself, probably the most difficult, and surely the most rewarding of all convention assignments. Through the aisles roved a small army of wire-service, newspaper, and magazine photographers, as well as a host of adolescent, and apparently hastily recruited, ushers in gaudy blue uniforms shrilly pleading for the aisles to be kept clear. It is one thing to photograph a caucus or a demonstration from a platform far above the maddening throng, and quite something else to be right down there in the middle of everything.

The lighting on the floor was extremely good, which helped make this in many respects an available-light as well as a 35-mm convention. Measuring the light and making test exposures before the convention opened, we learned that with an effective speed rating of about 500 we could shoot either DuPont S-X Pan or Kodak Tri-X at f/5.6 and 1/100 second over most of the floor, opening up to f/4 for the less brightly illuminated box seats at the sides of the arena and stopping down to f/6.3 or f/8 when photographing the rostrum. Tests with different color films led most of us to standardize upon Anscochrome, Flash Type. With a rating of 64 we were able to shoot this film at f/2.8 and 1/50 second on the floor, f/4 on the rostrum.

Behind the scenes, press rooms were constructed for every medium of news dissemination. Every important U.S. daily and many famous foreign papers were represented along with the important news-magazines, the three major wire services, radio, television, and what-have-you. But nowhere was the tension greater, or the tempo more frantic, than in the darkrooms of the three wire-photo services, Associated Press Newsphoto Service, United Press News Pictures, and International News Photos. Of all the photographers covering the convention, none worked as hard, or against such handicaps, or produced better pictures than these wire-service photographers.

A wire-service picture has to be at least a better-than-average news picture or the client papers will buy someone else's shot. It must be sharp, fine-grain, and slightly on the soft side, with detail in the whites and most of the blacks with good gradation in between or it will not transmit well enough to reproduce properly on the front page of your morning newspaper. And it must be on the wire within minutes after it was taken.

For this last reason the three services each had their own complete darkrooms for negative development and printing setup right in the convention hall. Once the convention got under way, exposed film poured into these makeshift labs from runners assigned to each of the photographers scattered throughout the arena. The A.P. and I.N.P. must receive a special accolade: Their runners were all very attractive young ladies. When exposed 5 x 7 sheet film from the Berthas, or 4 x 5 from the Graphics reached the lab they were developed for anywhere from 30 seconds to a minute in highly concentrated developers at 80 F. These soups are specially concocted secret formulas which are jealously guarded by the labmen who invented and use them. I.N.P.'s chief labman at the convention, confided to your reporter that while he wouldn't say what it was, he would say that he made it by mixing together the dry-powder ingredients for three commercially prepared developers.

In any case, it worked, and very well at that, and within a minute the hangers received a quick 30-second swish through a very potent hardening hypo, a quick splash in running water, and then out to the large illuminated viewer presided over by Ed Stein, I.N.P.'s Picture Editor, who made his selections in between keeping an eye on the TV monitor, alternately castigating and commending his crew of overworked photographers (who held their own and frequently bested the other services although outnumbered at least three or four to one), shouting orders into the two-way radio with which he kept in contact with his forces at the front, typing captions with two fingers, and mopping rivers of perspiration (in a comfortably air-conditioned room!) with a very damp turkish towel.

Grabbing Stein's selections, the labmen dashed for their enlargers, knocked off excellent 8 x 10 prints from the wet negatives in less than two minutes, slapped them on a red-hot dryer from which they were taken a few minutes later by the wire-photo transmitter operator who pasted the captions on and had them on the wire within as little as five to seven minutes of their arrival as exposed negatives.

I.N.P. and U.P. both made use of 35-mm, and both organizations transmitted many pictures made from miniature film over the wire to papers in all parts of the United States. I.N.P.'s experiment with the 35 was limited to your reporter's output, which was printed wet. To Harold Blumenfeld, picture editor of U.P., must go full credit for having staged the first real full-scale test of 35-mm on the firing line at a major, national political convention. Although Blumenfeld still relied mainly upon the old 5 x 7 and 4 x 5 workhorses, a major portion of his convention floor coverage was done completely with 35s. One UPman, Art Rickerby, relied solely upon the 35 and produced pictures that made page one with large displays, for three days running. Other UPers like Milt Freier, Dick Sorro, and Joe Gadzek—and others—used the miniature for a large part of their assignments.

In order to save time and still produce negatives with good transmission quality, both I.N.P. and U.P. used Ethol UFG, a very fast-acting, high-energy fine-grain developer which required only 4 minutes to produce good density and contrast. (See story on page 138.) U.P.'s 35-mm darkroom was equipped with deep tanks to eliminate loading reels, and the developed negatives were quick-dried in a forced hot-air drying cabinet which required only three minutes to produce a hard-dried negative. An idea originated by a representative of one of the 35-mm camera manufacturers was used very effectively to reduce the time spent in poring over thirty-six exposure rolls of 35-mm film. This consisted in cutting the

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rolls into conventional six-exposure strips, sliding these into clear cellophane sleeves, and running the sleeves through an ordinary table-model slide viewer which enlarged each negative to approximately 4 x 6. (See the picture on page 133.) This not only gave Blumenfeld a better idea of the picture content of each negative, but also provided a valuable clue to their printing qualities.

On the convention floor, most of the 35-mm photographers found, as is usually the case in press and magazine work, that the most valuable lenses were the wide-angles, and the medium-wide-angle 35-mm lens (whose diagonal field angle almost exactly matches that of a standard 127-mm lens on a 4 x 5 press camera) was probably more widely used than any other focal length. Shooting at close quarters during demonstrations and caucuses brought forth a great many super wide-angles with focal lengths of 31, 25, and 28 mm. With these lenses the photographers were able to get pictures with more convention background than would have been possible with lenses having narrower acceptance angles. Almost all of the pros relied almost entirely upon coupled-rangefinder cameras for the greatest part of their coverage, but many like Art Rickerby, Grey Villet of *Life* and Archie Lieberman, Chicago free lance for the Black Star photo agency, used various single-lens-reflex cameras with long lenses to pick off subjects from a distance as well as to intentionally create interesting perspective effects by shooting from near to the rear of the large arena. These lenses ranged in focal length from 180 to 400 mm and proved highly effective in spite of being hand-held.

On the job, professional photographers are not often interested in the other fellow's equipment—usually the're just too busy making pictures. But one piece of equipment that did fascinate a great many of them was a completely self-contained portable TV transmitter. The camera, which wasn't very much bigger than a 16-mm job like the Bolex, had a three-lens turret and was supported by a standard model of a well-known amateur tripod which the cameraman used as a sort of three-legged monopod with the legs folded in—in the crowds, any other course would have invited disaster. A cable from the camera led to the transmitter pack, which was mounted on what appeared to be a clever adaptation of the latest type of Army back-pack. The transmitter was battery-powered and had just enough power to reach a specially designed parabolic antenna mounted high on the ceiling of the arena. Once picked up by this antenna the signal was amplified and retransmitted via the networks.

Convention briefs of photographic interest: *Life* magazine pulled out all the stops to put their extensive color coverage into the magazine the very next week. The trick was turned by rushing all film to their Chicago lab as soon as it was shot, flying Managing Editor Ed Thompson out to make picture selections on the spot, and paying more overtime to color technicians, printers, and other personnel than even *Life* cares to talk about. . . . Super-wide-angle 140-degree over-all

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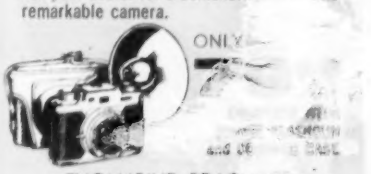

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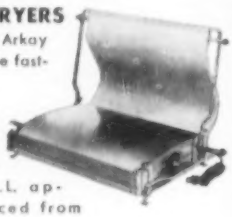

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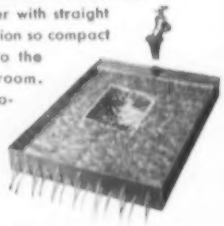

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views of the arena proceedings which you may have seen in your home-town newspaper were shot with the Panon camera. We counted at least six in use by wire services, newspapers and magazines. . . . TV coverage was extended into dark and otherwise inaccessible areas of the convention by the new Polaroid high-speed positive-transparency material. Rated at ASA 1,000, this new material produces a high-quality black-and-white transparency that can be transmitted within minutes after the exposure. . . . Amateur photographers, including many delegates and their families, covered the convention with everything from box-cameras to the highest-priced upper-bracket miniatures, as well as 8- and 16-mm motion-picture cameras. . . . During one of Adlai Stevenson's televised speeches, the large film magazine fell from a Chicago TV photographer's camera. As the embarrassed cameraman struggled desperately to reconstruct his magazine Adlai quipped: "Don't bother, I just ran out of ideas anyway," and brought down the house. . . . Electronic-flash units outnumbered conventional expendable flash by a tremendous margin that might have been anywhere between 50 and 100 to one. Many press photographers used a small but highly efficient 40-watt-second unit designed primarily for small cameras with their 4 x 5s. Claimed they were able to make better close-distance shots on the new fast press films. . . . *Minneapolis Star and Tribune* photographers Jim Godbold and Marty Nordstrom shot by available light on Anscochrome, Flash Type, using 35-mm and 120 single-lens reflex with long lenses. Film rushed to Minneapolis for special processing (according to systems worked out by Godbold) appeared the next day on the *Star and Tribune's* page one. . . . Don Nussbaum and John Alhauser, *Milwaukee Journal* staffers, used Curtis Color Scout one-shot camera at a press conference. Nobody could figure what Alhauser was doing holding a speedlight up high without any camera when Nussbaum popped up at other side of room and fired with flash-on-the-camera and tripped Alhauser's unit via photoeye. Sidelighting makes the big difference. . . . Frank Reno, *New York Journal American* staffer was sent to cover the home-state delegation, which he did exclusively with 35-mm and available light. His camera was a Contax I, manufactured back in 1932, or seven conventions ago. Admiring a late-model top-bracket miniature in the $400 bracket, Frank said: "I'd like to have one of those, but I'm afraid that they'll take this one away from me." . . . While no one doubted that the 4 x 5 would be back (along with the 5 x 7 Bertha) for the next convention and many more to come, nearly all grant the 35-mm status as a press camera right now. One executive said that from here on in we're going to see the stepped-up use of 35 to supplement standard press coverage with the natural-light approach and for shooting short sequences in place of the single picture. Four to six picture strips made on 35-mm at the convention received enthusiastic welcome by picture editors in various parts of the country. . . .

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REPORT ON THE

EDIXA I-LM

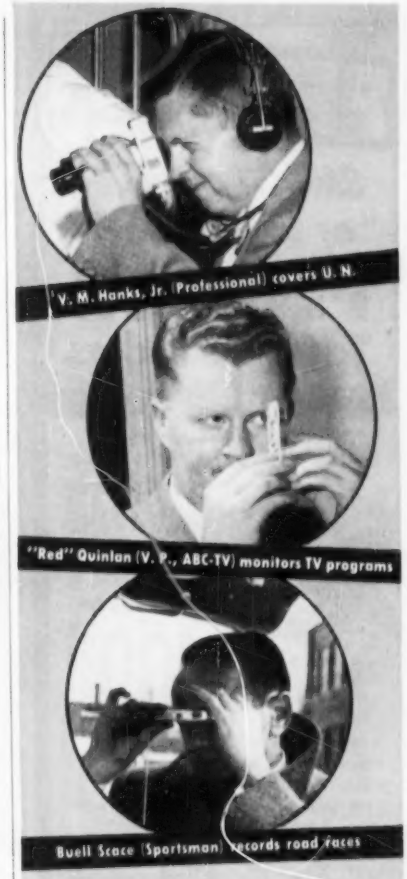
New German camera offers exposure meter and Light Value shutter for less than $60

THE trend toward the simplification of exposure determination and camera setting which began in 1954 with the introduction of the first Light Value Scale shutter with coupled lens-opening and shutter-speed controls is now reaching down into the "popular price" camera category. A 35-mm camera incorporating an LVS shutter, built-in exposure meter, and other features intended to simplify the picture-making process is now being distributed to dealers throughout the country. The camera, known as the Edixa I-LM, is priced at only $59.50—equipped with a four-element f/2.8 Tessar-type lens. It is being imported and distributed by the Edixa Camera Corp., Bronxville, N. Y.

The versatile Prontor SVS shutter with which the camera is fitted provides "M" synchronization for flash-bulbs, "X" for electronic flash and a "V" setting for self-timer operation. The LVS system is similar to that of the various Synchro-Compur Light Value shutters in that once the Light Value indicator has been set, the coupled shutter-speed and lens-opening adjustments move together. The Prontor scale is unusual to the extent that when a lens opening is selected which requires a shutter speed slower than 1 second, the required time exposure in seconds (up to 60) can be read from a special colored scale on the shutter-speed ring.

The Edixa I-LM has a single-action lever to advance the film, cock the shutter, and move the exposure counter. The viewfinder field is extremely brilliant with a sharp cut-off at the edges, and surrounded by a translucent margin. The lens is focused by rotating its front cell and aligning the distance scale with an adjacent depth-of-field scale on the front of the lens mount.

Other vital statistics: 45-mm Ennit lens; seven equally spaced lens openings from f/2.8 through f/22; Nine shutter speeds, from 1/300 to 1 second, plus "B." The small exposure meter built into the top of the camera housing has two ranges of sensitivity, controlled by a hinged masking cover. The meter is calibrated in DIN and ASA film speeds, the latter ranging from 10 to 1,000, and a film-identification guide is engraved on the rim of the film-speed indicator ring.—▶



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The Color-Finishing Muddle

(*Continued from page* 46)

That's the system the Kodachrome public, happy with the one-price-for-film-and-processing system, are railing against now.

But there doesn't seem to be much we can do about it. The Federal Government, protecting the public against monopoly, wants it this way in spite of the fact that this is one time when the public doesn't want to be protected. If buying a roll of Kodachrome film, shooting it on Sunday, mailing it on Monday, and getting the slides back in a week is monopolistic, says the Kodachrome fan, let's have more full-color monopoly.

But competition is usually healthy, and eventually things are bound to improve. A straw in the wind is that Kodak is testing a system in a restricted area which may take half the gripe out of the Kodak processing muddle. The system would enable the consumer to mail his film directly to the nearest Kodak processing lab, which in turn would mail the finished slides back to the dealer, who would notify the customer that they were ready.

Whether or not this system passes the tests, other processing labs are entering the field with competing systems which would ultimately rebound to the consumer's benefit in the form of faster and perhaps lower-cost processing. Already in some areas independent labs are selling mailing bags, thus restoring to the color fan the old direct dealing with the processing laboratory. But the independent labs will have to do the kind of consistent high quality processing the customers have been used to for the past twenty-five years. Nothing less will be acceptable. In view of the reputations and experience of the large independent labs it is safe to say that they will provide the public with only the highest quality work.

The Justice Department sure snarled up the rainbow with its premature monkey wrench. But we repeat what we said in the September-issue editorial: Mark all this down as normal growing pains in color photography's healthy progress toward maturity.—BD

Rising and Shifting Front

(*Continued from page* 131)

speak, we made the third shot from the point at the corner, employing the shifting front to keep the horizontals parallel. This correction is easily observable in the groundglass.

It sometimes happens that the degree of shift made possible by the adjustable front is not sufficient to make the necessary correction. In that case, the camera is turned on its side, on a swivel tripod head as shown in the last illustration, so that the rising front adjustments permit much greater movement than the sidewise shift.

A later article in this series will deal with the use of tilting and swinging front adjustments.—▶

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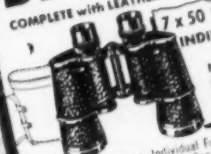

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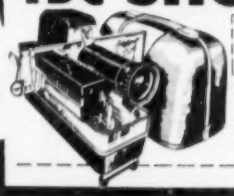

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Contaflex f2.8 RF c*	169.00	66.95
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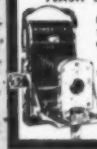

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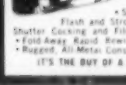

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MOVIE SECTION

WIDE-SCREEN DICTIONARY

By ALLAN GREEN and THOMAS J. KRANER

Dotted line indicates normal screen width-to-height ratio, 1.33:1.

** Designates amateur process.*

CINEMASCOPE AND CINEMASCOPE 55

Inventor: Dr. Henri Chretien. Licensed in U. S. by Twentieth Century-Fox Film Corp.

Screen width-to-height ratio: 2.55:1.

Camera, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture.

Film size: 35-mm (With CinemaScope 55, picture is shot on 55-mm film, reduced to 35-mm).

Screen: curved or flat.

Notes: first movie in CinemaScope, *The Robe*, September, 1953, first in CinemaScope 55, *Carousel*, February, 1956. 36,197 theaters throughout the world show CinemaScope films.

CINEMIRACLE

Inventor: Developed by Smith-Dietrich, Inc.

Screen width-to-height ratio: 2:1.

Camera, lenses: three cameras, each of which records full elongated 35-mm frame which later becomes a ⅓ portion of the screen image. However, one projector is able to take the three strips at one time.

Screen: measures 51 feet wide by 25 feet high, and is made of thin vertical strips which overlap.

Notes: first film made with this process is Louis de Rochemont's *The Third Alarm*.

CINERAMA

Inventor: Fred Waller.

Screen width-to-height ratio: 2:1.

Cameras, lenses: three-lens camera takes three different parts of scene and records it on three separate films.

Film size: 35-mm.

Screen: measures 51 feet wide by 25 feet high, and is made of thin vertical strips which overlap.

Notes: In projection, three projectors are used. Each projects one portion of scene taken by three-lens camera. To keep joining lines from showing, a fine comb constantly travels up and down, diffusing lines of delineation.

FILMORAMA*

Inventor: developed by Bell & Howell.

Screen width-to-height ratio: 2.68:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture. Same lens is used in projecting films.

Film size: 16-mm.

Screen: curved or flat.

Cost of lens: $596.

KINOSCOPE*

Inventor: John Miles.

Screen width-to-height ratio: 2:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture.

Film size: 8- or 16-mm.

Screen: can be projected on curved or flat, beaded or matte white screen.

Cost: 8-mm camera: lens: $27.95; 16-mm lens: $34.95.

NATURAMA (CINEPANORAMIC)

Inventor: developed by Republic Pictures Corp. and Consolidated Film Industries.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: anamorphic "squeeze" lens used on standard equipment. "Spread" lens used in projection.

Film size: 35-mm.

Screen: curved or flat.

Notes: the first movie shot in Naturama, *The Maverick Queen*, premiered in May, 1956.

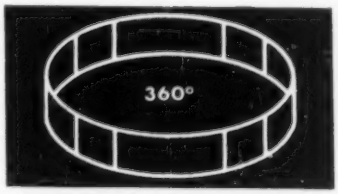
Ever since Cinerama exploded the concept of normal screen width (ratio, 1.33:1), various motion-picture companies and inventors have been vying to create bigger and better wide-screen processes. This race for the best technique has left most movie goers confused. It's hard to tell one "rama" from another "rama" or one "scope" from another "scope." The purpose of this Dictionary *is to define all 19 of the existing professional and amateur processes and give insight into each. However, one thing we do not try to measure is image quality.*

The basic idea behind Cinerama was to create an extra-wide and extra-high picture which would pull audiences "into the picture" and give them a feeling of participation. In processes after Cinerama this idea was diluted and sometimes disregarded.

Today, movie houses and motion-picture companies are caught in the "cold war" of the wide-screen processes. Which few will win out depends on the demand of the public and Hollywood economics. We hope that this Wide-Screen Dictionary *will enable you to tell one process from another.*

(Continued on page 180)

CIRCARAMA



Inventor: Disneyland, Inc.

Screen width-to-height ratio: 360-degrees.

Cameras, lenses; Eleven 16-mm Cine Kodak Special cameras shoot eleven different parts of complete circle. Each camera has 15-mm lens.

Film size: 16-mm.

Screen: Eleven screens form circle. Each screen 8x11 feet is placed eight feet off the floor. Projection is from rear.

Notes: Circarama is housed at Walt Disney's Disneyland at the American Motors Company exhibit in Anaheim, California.

DELRAMA

Inventor: Developed by Albert Bouwers of the Old Delft Corp., Amsterdam, Holland.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: an anamorphic system utilizing prisms rather than optical elements to create the desired "squeeze" or compression.

Film size: 35-mm.

Screen: curved or flat.

DYIALSCOPE

Inventor: Satec Co., St. Cloud, France.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture. Manufactured in one complete unit, that is, both the lens and anamorphic lens are mounted into one unit so that only one focusing operation is necessary.

Film size: 35-mm.

Screen: curved or flat.

PICTOSCOPE*

Inventor: L. E. Thomas.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture.

Film size: 16- and 35-mm.

Screen: curved or flat.

Cost: professional 35/16-mm, $80 (anamorphic lens for 16- and 35-mm cameras); Super-Pro 35/16-mm, $100 (for 16- and 35-mm cameras).

SCANASCOPE

Inventor: Dr. Seymour Rosin.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: most "squeeze" systems have an anamorphic attachment which fits over normal camera lens. Scanascope is a lens which has the "squeeze" system built directly into it.

Film size: 35- or 55-mm.

Screen: curved or flat.

SUPERSCOPE

Inventors: Joseph and Irving Tushinsky.

Screen width-to-height ratio: 2:1.

Camera, lenses: Films are shot as they normally would be. Superscope takes portion of film, rephotographs it "squeezed" onto another film. This film is shown through projectors using lens that "unsqueezes" picture.

Film size: 35-mm.

Screen: curved or flat.

Notes: The first movie shot to be shown in Superscope was *Vera Cruz*, premiered by United Artists in December, 1954. RKO Radio Pictures used it for *Underwater*, released in January, 1955.

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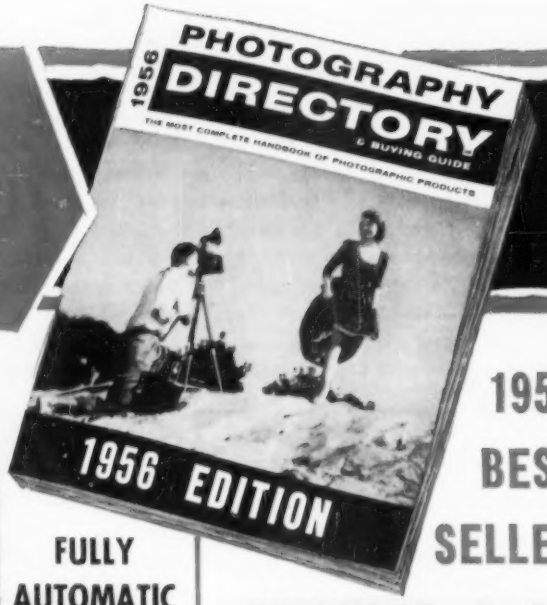

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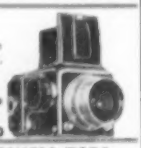

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I ENVY the amateur. He has one big advantage that all the conveniences and facilities of Hollywood don't make up for: He works on his own time.

For instance, I can't close up my camera at five o'clock because I feel tired, or the light isn't right any more. If the scene I am shooting is supposed to be happening early in the morning, and it's already dusk, I don't wait until morning. I use lights to get the proper effect. I have to, because of the pressure of production schedules, costs, and time limitations.

In addition I have the same basic problems which face all amateur and professional cinematographers—try to interpret the subject matter visually and creatively.

The ability to visualize is perhaps the most important prerequisite of making a motion picture. Planning what you want to get across helps to maintain a consistent mood through changing conditions and, if you are lucky, create a style proper to the picture. The aim isn't to make one scene effective but to keep the continuity in mind giving every scene in a sequence its relative value.

When using a visual medium your problem is to translate an idea or story in such a way that the mood and feeling come to the viewer; the result depends upon handling of lighting, camera angle, and camera movement.

If you are interested in more than just pointing your camera and pushing the button, here are some points, based on my own experiences, which may be useful in your movie-making productions.

1. Work out the story ahead of time using a familiar subject or something you can acquaint yourself with. You are working against yourself if you try to deal with an unfamiliar subject.

2. When you have chosen the subject, work out an approach. Decide whether the story will be shot as a comedy, tragedy, mystery, or along other lines.

3. Once the story is worked out make a general plan for the sequence of scenes. Remember, each scene is a link in the chain that makes up the picture.

4. When you have thought out the story, and camera angles, be prepared to make changes. Only when you arrive on the actual scene and start setting up to shoot can you previsualize completely what end results you want. Therefore never let your thinking become rigid. If conditions are not exactly what you had in mind, be flexible enough to turn a disadvantage into an advantage. There's only one good angle to every situation and it usually takes hard work to find it.

5. Selection of lights and camera angles sets the over-all mood of the story. Therefore, it is better to let subject matter determine the type of lighting to use rather than setting up standards. So I don't advise adhering to one of the various schools of lighting—even to the extent of rejecting your own experience to preserve a fresh approach to a given situation.

6. In preparing a scene, it is best to stage it roughly by looking through the camera viewfinder. This determines the relative positions of the camera in relation to the action. Place the actors in their successive positions, study the angles, and decide whether the camera will remain stationary, move in or back, pan or dolly, or move up and down. Then make changes and adjustments for best results.

7. There are two basic methods to handle a scene: A—for orientation, a succession of cuts starting usually with an establishing or long shot; next, a medium shot for closer perception of the action; and, finally, close-ups for even closer study of performance. B—an uninterrupted camera movement covering the scene, getting closer to the action when needed or away from it—a consistent interplay of camera and action. This method is made for fluidity and is used when smoothness rather than abrupt cuts is preferred.

8. Use a tripod whenever possible, especially in static situations where the camera is not going to be moved. Camera movement is an excellent method of injecting dramatic feeling, but it should be used sparingly and only when fully justified.

9. Most shooting should be done with the normal lens. Only when a specific effect is wanted is it advisable to switch to a wide-angle or telephoto. In shooting close-ups following a long shot, it is better to move the camera, rather than switching to a long-focal-length lens. This way you maintain the same perspective and have better control of composition.

Like most cameramen, I have my own personal preferences as to the type of medium I work in, where I work, and how I go about it. For instance, I can better project my conception of idea and mood by shooting in black-and-white rather than color. My reasons are primarily technical. At present it is very difficult to control color so both quality and consistency are achieved. That does not mean I discount the medium. I simply feel that here creative interpretation or distortion of the color is more of a challenge than its accurate reproduction.

Boris Kaufman received an Oscar for the award-winning picture *On The Waterfront.*

I like to do my shooting either early in the morning or late in the afternoon. At those times the light comes from the sides rather than directly from overhead, giving me delicate modelings rather than harsh shadows. For distant shots, I like clear, sunny weather; for close-ups I think the diffused light of a hazy or overcast day is best. Of course, when a story is shot out of continuity, one day's shooting has to be matched against the next day's. This was my greatest problem when filming *On The Waterfront.* Here I was faced with day-to-day variations of lighting and atmospheric conditions. Several times I had to shoot on overcast days when I wanted a bright, sunny effect, so it was necessary to bring artificial lighting onto the scene.

For instance, the final scene of *On The Waterfront* required Marlon Brando to walk through a crowd of men up to a door and then to a pier. In the story, the time was early on a misty morning. But our production schedule didn't permit waiting for the proper time of day and weather conditions. The scene was actually shot at midnight. We lit our Hoboken pier to give the appearance of early morning and sprayed mist into the air to achieve what the weatherman wouldn't give us.

Movie making is not simple. Only thought and hard work can bring effective results.—

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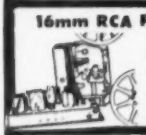

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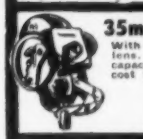

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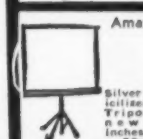

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(Continued from page 175)

TECHNIRAMA

Inventor: Developed by Technicolor Corp.

Screen width-to-height ratio: 2:1 to 2.55:1.

Camera, lenses: double-frame camera with anamorphic lens which partially "squeezes" image. In release printing the double-frame is reduced to standard 35-mm and "squeezed" again. It therefore can be shown with regular projection equipment.

Film size: 35-mm (16-mm prints standard or "squeezed" can be made from original).

Screen: flat or curved.

Notes: Technirama uses standard 35-mm that moves horizontally through the camera. Being used by Universal-International to film *Night Passage*.

THRILLARAMA

Inventor: Albert H. Reynolds.

Screen width-to-height ratio: 3.5:1.

Cameras, lenses: two cameras which use specially designed optical system made up of mirrors and lenses. Scenes are filmed in two parts on separate strips of film.

Film size: 35-mm.

Screen: deeply curved vinyl screen.

Notes: in projection, two 35-mm projectors are locked together and throw two crossed beams simultaneously, each beam covering half the screen. The beams dovetail in the center of the screen by means of a special patented device.

TODD-AO

Inventors: Mike Todd and Dr. Brian O'Brien of American Optical Co.

Screen width-to-height ratio: 2:1.

Cameras, lenses: 65-mm camera with specially designed "wide" lens. There are three lenses for the camera covering angles of 37, 48, 64, and 128 degrees. Image is photographed on 65-mm-wide film. No anamorphic "squeeze" is involved.

Film size: 65-mm.

Screen: deeply curved and made up of rectangular mirrors, 600 per square inch and aluminized to give high reflectivity.

Notes: the first movie shot in Todd-AO, *Oklahoma*, was premiered in October, 1955.

(Continued on page 184)

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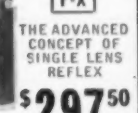

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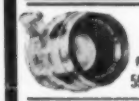

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35mm Retina Curtar	62.50	44.50	
80mm Retina Longar	82.50	59.50	
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ALL BRAND NEW EXAKTA VX OUTFIT*

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YOU CAN SUBSTITUTE

1957 Exakta VX, instead of discontinued model.

Fully Automatic Biotar F2, instead of Preset Biotar.

Auto Xenon F1.9, instead of Preset Biotar.

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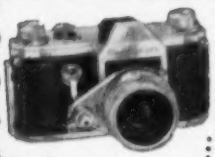

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- Exa Extension Tube set for Close-Ups
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BASIC PIESKER LENS

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One lens can be used on several cameras just by changing adapters.

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Exakta VX, f2 ctd. Biotar	149.50
Exakta V, f2 ctd. Xenon	109.50
Exakta II, f2.8 ctd. Tessar	78.50
Exakta, f3.5 lens	59.50
Exa, f3.5	46.50
Revere 888 Projector	87.50
Retina IIIC, f2	118.50
Rolsey B, Rangefinder, f3.2	19.50
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Retina IIA f2, MX	79.50
Prominent, F1.5, Nokton	137.50
Nikon, f2 ctd. Nikkor	114.50
Nikon S-2, f1.4 Nikkor	219.50
Praktica FX, f2.8 lens	46.50
Minolta Autocord, f3.5 lens	58.50
Mamiya Super "16," Sun Miniature	27.50
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PRE-SET DIAPHRAGM. For EXAKTA, PENTACON, etc. Regular 199.50

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For Hasselblad and other 2¼ sq. reflex, add 30.00 each lens. All lenses shp. exp.

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f2.8 coated ZEISS TESSAR

ZEISS PRISMASCOPE BULB & STROBE SYNC. Shutter speeds to 1/1000. Interchangeable lens. Formerly 396.00. An Exclusive. BRAND-NEW . . . **88.50**

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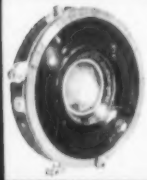

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f3.5 Coated LENS

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Steinheil Unfokal CPLD Rangefinder, Rashgun, Compur-Synchro press shutter.

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f3.5 LENS

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Sync. Used **34.95**

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Condensor model, distortion control. Pro features. Reg. 172.50.

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	NEW	A-1	B-1
Alpha 7, f1.8 ctd	459.00	322.50	284.00
Argus C-4, f2.8 CRF, M-X	84.50	55.50	39.75
Bolsey B22, ctd f3.2 . . .	69.50	39.95	28.75
Bolsey B, f3.2 coated . . .	54.00	22.50	19.95
Bolsey C, f3.2 ctd, Sync	89.50	46.30	37.50
Canon IV, f1.8	284.00	189.50	121.50
Contax II, f2 Sonnar . . .	. . . .	107.75	64.00
Contessa, f2.8 coated . . .	159.50	84.95	65.95
Contaflex II, ctd f2.8 Tessar	199.50	157.50	108.75
Contax IIA, f2 ctd Sonnar	366.00	174.00	129.50
Contax IIIA, f1.5 ctd Sonnar	412.00	212.00	172.50
Contax D, f2 Biotar	292.00	. . . .	84.50
Exa, f2.9 coated	84.00	47.00	34.75
Exakta VX, f2 Auto Biotar	392.00	259.00	223.95
Exakta V, f2 Biotar	. . . .	144.00	118.50
Exakta VX, f2.8 Auto Westanar	239.00	174.00	136.95
Graphic 35, f3.5, case & flash	89.50	54.50	43.95
Kodak Signet, f3.5	75.00	49.00	36.50
Kodak 35, f4.5	. . . .	19.95	16.50
Kodak Bantam 828, f4.5 .	97.50	36.50	22.50
Kodak Retina II, f2 CRF .	. . . .	62.00	49.50
Kodak Retina IIA, f2 . . .	149.50	98.50	63.50
Kodak Retina IIC, f2.8 . .	135.00	104.50	80.00
Kodak Retina IIIC	190.00	137.50	104.75
Leica IIIA, f2 Summar . .	. . . .	98.00	72.95
Leica IIIF, f1.5 Summarit	358.00	229.00	169.50
Leica IIIC, f2 Summitar .	. . . .	154.50	92.75
Leica IIIF, f2 Summicron	336.00	202.00	164.00
Minox II, f3.5 coated . . .	. . . .	. . . .	48.95
Nikon S-1, f2	299.50	188.00	149.50
Voigt Vita III, f2 M-X . .	119.50	83.50	69.50
Voigt Prominent, f2 ctd .	220.00	164.95	119.50
Voigt Vitessa, ctd f2, sync	127.59	98.00	69.00

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Ciroflex D, f3.5 ctd, sync	58.50	47.75	29.75
Ciroflex C, f3.5, sync . . .	75.00	49.50	36.50
Ciroflex E, f3.5, sync . . .	59.50	64.00	38.00
Flexaretti, f3.5	89.50	54.50	32.50
Graflex 22, f3.5 ctd, sync	93.50	64.00	38.50
Hasselblad, f2.8 Ektar . .	379.50	239.50	191.50
Ikoflex, f3.5 Tessar, sync	96.00	89.00	52.00
Ikoflex IIA, f3.5 Tessar.	128.00	99.50	68.50
Mamayaflex Auto, f3.5 ctd	179.95	95.50	79.50
Minolta Autocord, f3.5 ctd, M-X	99.00	67.50	83.00
Primar Reflex, II, f3.5 ctd	265.00	. . . .	119.50
Rolleicord IV, f3.5	134.50	78.00	60.00
Rolleicord V, f3.5	134.50	99.00	71.95
Rolleiflex Auto, f3.5 Tess, sync	. . . .	122.00	99.50
Rolleiflex Auto, f3.5 M-X	229.50	147.00	119.00

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With f2.9 Coated Lens with Waist-level and Sports-Finder. Brand New **49.95**

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200w LaBelle, case	.....	.....	39.50
200w TDC Headliner, BC	37.50	23.00	17.50
300w Argus PB 500, BC	49.50	32.50	19.50
300w Golde Manumatic, BC	56.50	38.00	20.00
300w Golde Reflex (2¼x2¼)	.....	.....	45.00
300w SVE Skyline B, BC	52.45	32.50	24.95
300w Viewlex, BC	67.00	39.50	24.50
300w Brumberger, BC	39.95	.....	24.00
300w TDC Model D, BC	67.50	.....	27.50
300w TDC (2¼x2¼) duo	67.50	42.50	27.50
300w TDC Mainliner BC	59.50	42.50	25.50
500w Ampro, Auto, Case BC	84.50	54.50	41.50
500w LaBelle 55, BC	95.00	58.00	45.00
500w LaBelle 75, BC, case	154.95	.....	89.00
500w Kodaslide Signet	79.50	.....	41.50
500w Revere 888 Auto	144.50	79.50	60.50

PRESS CAMERAS

2¼x3¼ Busch, f4.5, CRF	149.50	105.00	72.50
2¼x3¼ Pacemaker Crown Graphic, f4.5, CRF	347.00	172.50	124.00
4x5 Pace Crown Graphic, 135mm f4.5, Comp Rap Sync, CRF	299.00	127.50	.....
4x5 Ann Speed Graphic, f4.5 Ektar, sync, cpld RF	.....	127.00	89.50
4x5 Pace Speed Graphic, f4.7 ctd. synch, CRF	.....	.....	167.50
4x5 B&J Press, f4.5 K.A., Compur Shutter, R.F.	224.00	.....	99.50

MOVIE EQUIPMENT

8mm CAMERAS			
B &H 220 f2.5 ctd	49.95	36.50	20.00
B & H 252 f2.5 coated	.....	.....	27.50
B & H 134 TA f1.9	159.95	109.50	89.50
B & H 172A, f1.9 coated	199.95	134.50	114.00
DeJur Fade-a-matic f2.5	127.50	74.50	49.00
Cine Kodak Mag. f1.9 ctd	149.50	99.50	52.00
Cine Kodak Reflant f2.7	.....	.....	52.50
Revere 88 f2.5 coated	74.50	39.50	27.50
Revere B-61, f1.9 coated	137.50	52.50	77.50
Revere B-63, f2.8 coated	142.50	95.00	81.95
8mm PROJECTORS			
500w B & H Monterey 253	79.95	55.00	41.50
500w B & H Regent	159.95	109.00	86.50
750w DeJur	159.50	99.50	69.00
750w Keystone K-109	169.50	99.50	70.00
16mm CAMERAS			
B & H 200 T, f2.5 ctd	174.50	.....	155.00
B & H 70, DA, f1.9	.....	.....	212.00
Cine Kodak Special II, f1.9	995.00	772.00	659.00
Pathe Super 16, f1.9 ctd	499.00	262.95	212.00
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Revere 48, 750w	160.00	85.50	69.00
750w B & H 273 A	199.95	139.50	120.00

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FR Speed Flash	54.95	.....	32.50
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Dormitzer 207 AC	95.00	.....	62.00
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Plus CASE & FLASHGUN. f2.8 coated Schneider lens; coupled rangefinder; auto rapid-wind lever; SYNCHRO shutter.

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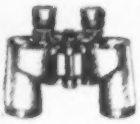

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No. 5—Holds 9 16mm 400 ft. reels and cans. List 3.95. **2.65**

(Prices do not include reels and cans)

All steel. For reels and cans — and recording tapes. Double safety catch.

Buy For Yourself and Christmas Giving!

"KNOW YOUR CAMERA"
A new manual on photography by ALFRED WAGG **3.95**

It not only covers cameras, lenses, accessories, etc. — but reads like fiction. It's a book for the experienced as well as the photo beginner. Order now!

FREE! 3.95 Slide File Carrying Case with your purchase of this Famous Make
2 x 2 SLIDE VIEWER

13.90 Value Only **7.95**

Enlarge your slides 9 times larger. The unbreakable Slide File Carrying Case holds the Viewer, 100 Slides, batteries and bulb.

MUSICAL WEDDING ALBUM

Reg. 11.00 **7.95**

The demand for them is terrific. Built-in music box plays "The Wedding March." Holds 12 8x10 prints. Beautiful white cover.

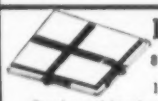
VIEWMASTER 3-D VIEWER
Only 2.00

It makes Viewmaster 3-D slides come to life in gorgeous color. Easy to use; a flick of the finger changes scenes.

Come in or write for FREE PHOTO GIFT CATALOG

54 pages crammed with photo needs for the snapshooter, amateur, professional.

GET YOUR COPY NOW



ENLARGING EASELS
8 x 10—LIST 5.50 **3.69**
11 x 14—LIST 7.75 **4.95**
Steel masking bands. White enamel base.

LET WILLOUGHBYS PROCESS YOUR COLOR FILM
Get the quality, service, reliability and economy of the world's largest camera store. Write for free mailing bags.

Special! "ENDURO" STAINLESS STEEL TRAYS
2.70 each
8 x 10. Genuine stainless steel all the way through.

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110 West 32nd Street, New York 1, N. Y.
Open 8:30 to 6 — Thursday to 8

OUR OWN EXPORT DIVISION — AUDIO — VISUAL AND GRAPHIC ARTS DEPARTMENTS

(Continued from page 180)

VIDOSCOPE*

Inventor: J. D. Möller.

Screen width-to-height ratio: 2.68:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture.

Film size: 8- or 16-mm.

Screen: curved or flat.

Cost: 16-mm lens: $169.50; adapter for 8-mm: approximately $8.

VISTARAMA

Inventor: Carl Dudley and Simpson Optical Co.

Screen width-to-height ratio: 2.55:1.

Cameras, lenses: anamorphic lens which "squeezes" image it gets; later projector lens spreads image into normal picture.

Film size: 35-mm (or professional 16-mm use).

Screen: curved or flat.

Notes: feature-length films made with Vistarama include *The Fabulous Land, The Incredible Continent,* and *Round-The-World-Weekend.*

VISTASCOPE*

Inventor: developed by Albert Bouwers of the Old Delft Corp., Holland.

Screen width-to-height ratio: 2:1.

Cameras, lenses: a "squeeze" lens using a system of prisms takes picture. Same lens is used on projector lens in showing picture "unsqueezed."

Film size: 8- and 16-mm.

Screen: curved or flat.

Cost: Model A for 8-mm (2:1 ratio), $75; Model B for 8-, 16-, and 35-mm (2:1 ratio), $125; Model C for 16- and 35-mm still (3:1 ratio), $150.

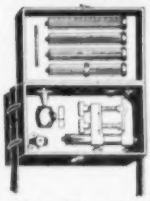
(Continued on page 196)

WILLOUGHBY SPECTACULARS FOR CHRISTMAS GIVING

And remember — When Willoughbys Advertises It, Willoughbys Has It! We don't try to switch you to "something else"...we are opposed to "come-ons"...we try to keep sufficient stocks on hand at all times to take care of customer needs. You are a customer who comes to us in good faith and we try to keep that faith. Buy your Christmas photo gifts at the World's Largest Camera Store, and see what a difference responsibility makes.

SALE! The Most Adaptable Tripod on the Market!

UNIVERSAL TRIPOD COMBINATION SET



For Table and Clamping Applications Thousands Sold Regularly at 18.95

NOW 8.95 While They Last!

Can be used indoors and outdoors! Attached to a table or a tree! Placed on the floor or ground! Can be used for close-up work, copying, enlarging, nature studies, etc.! Consists of four interchangeable legs, clamping tubes, adjustable clamps and ball and socket head. Compact case.

Less Than ½-Price! Brand New!

CONTOUR-CURVED GADGET BAG

List 29.95 **12.95**

10½ x 3⅝ x 7½ inches. Contour-curved to rest lightly on the hip. Non-slip shoulder pad and adjustable shoulder strap. Top-grain cowhide in beautiful Colorado tan color.

2x2 METAL SLIDE FILE

Reg. 2.95 **1.69**

Holds 150 glass or 300 cardboard slides. Buy now . . . price goes up after they're gone.

Now in Stock! Complete Line of

BAUSCH & LOMB BINOCULARS

Wide selection to choose from. There's a B & L Binocular for every purpose.

Famous **FED-FLASH**

Camera Outfit

List 11.35 ***Now* 4.95**

As anyone who owns one will tell you, "it's a terrific little camera." Complete with flashgun. 8 pictures on #127 film.

Brand New Purchase!

8 mm MOVIE CAMERA LENSES

at way below wholesale import cost!

1½" f/1.9 Telephoto Lens for Most 8mm Movie Cameras.....Sale Priced	**17.95**
Wide Angle f/2.8 Lens for Most 8mm Movie Cameras .....Sale Priced	**14.95**

Now you can increase the scope of your movie camera, and save many dollars.

New MINOX B-C Flashgun 29.95

Hardly Bigger Than The MINOX Camera Itself!

Including B-C Flash and Fan Reflector, less Battery

Weighs but 3 ounces — fits directly on your MINOX camera. The perfect gift for the MINOX owner. Come in and let us demonstrate it.

MINOX Mercury B-C Flash Battery (lasts 2 yrs.) 1.95

High Efficiency Color Reflector (optional) 2.50

GRAMERCY 4-LITE

Folding Indoor Light

Reg. 17.95 **8.95** with case

Price does not include bulbs. 24-gauge steel. UL-approved cord. Luggage type case.

BEADED SCREENS For Slides & Movies

Size	Reg.	Sale
30x40	14.95	8.97
40x40	16.95	10.17
37x50	19.95	11.85
50x50	22.50	13.50

Beautiful, durable surface. Adjustable metal tripod legs. Metal carrying case.

Brand New! At ½-Price!

Gorgeous All-Leather

GADGET BAG

Reg. 10.95 **5.45**

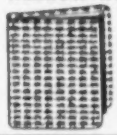
Genuine cowhide leather, in a stunning deep buff color. Zipper top. Measures 10 x 7½ x 4¼ inches. Adjustable shoulder straps, and two tripod straps at bottom of bag. (Model Special BJ-13.)

MANSFIELD JR. SPLICER

List 2.95 **1.98**

For 8mm and 16mm. With scraper, blade, bottle of cement.

WILLOW-WEAVE PHOTO ALBUMS



5 x 7 ... **1.85**
8 x 10 ... **2.75**
11 x 14 ... **4.25**

Attractive tweed-effect covers in red or green. 36 superior quality, spiral bound leaves.

Famous Make 5 x 7

CONTACT PRINTER

List 24.95 **16.63**

Instantaneous on-off switch. Opal glass. With one red 7½ watt bulb.

SVE Skyline AUTOMATIC 2x2 SLIDE PROJECTOR

Complete with AIREQUIPT Automatic Slide Changer and DeLuxe Carrying Case

List 67.45 **38.50**

BRAND NEW! LATEST MODEL!

- Brilliant 300-watt illumination
- "Honeycomb" blower-cooled lamphouse
- 5-inch Color-Corrected f/4.5 Lens
- Positive-position tilting device
- Beautiful Sierra-Tan color finish

"GUIDE TO PHOTOGRAPHING WOMEN"

— by Robert Halmi ONLY **1.95**

Shows you the simplest and most effective ways of photographing women for fun, as a hobby, and as a livelihood. How-to and where-to are described in a lively, informal, instructive manner.

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OUR OWN EXPORT DIVISION — AUDIO — VISUAL AND GRAPHIC ARTS DEPARTMENTS

Now! Shoot and Project This Much Picture With Your Present Equipment and

KINOSCOPE

WIDE SCREEN SYSTEM

LIFETIME GUARANTEED

SPIROTONE Inc.
135-06 Northern Blvd., Flushing 54, N.Y.

Gentlemen: Please rush the following Kinoscope to me.

8mm ..... @ $27.95 8mm Viewfinder . . . $6.95

Both of above for Xmas Special $29.95

16mm ..... @ $34.95 . . . Adapter ..... @ $1.45

My camera is ..... Lens is .....

My projector is .....

I enclose $ ..... Please send prepaid.

Ship C.O.D. I enclose $8 deposit and will pay the balance to the postmaster.

Name .....

Address .....

City ..... Zone ..... State .....

8MM & 16MM FANS! MAIL THIS COUPON TODAY FOR WIDE SCREEN MOVIES WITH YOUR OWN CAMERA AND PROJECTOR!

*8MM **$27.95**

16MM **$34.95

8mm Viewfinder $6.95

*8mm Kinoscope fits Series C adapter
**16mm Kinoscope fits Series V adapter

If you don't have an adapter, we will include one for only $1.45. Please specify camera and lens model fully.

Like watching Cinemascope in your neighborhood theater . . . but these movies are taken with your own camera, shown with your own projector, in your home!

ONE LENS DOES IT ALL!

50% more horizontal sweep . . . cuts down film costs . . . saves panning . . . super-realistic 2:1 screen ratio.

A genuine anamorphic optical system, wonderful for both color and black & white. **KINOSCOPE** has better light transmission than the more costly anamorphic lenses, is hard-coated and precision produced in Rochester, New York.

Fits ANY 8MM CAMERA & PROJECTOR
BELL & HOWELL
KODAK
REVERE
KEYSTONE
DEJUR, ETC

SPECIAL XMAS OFFER FOR YOU!
8MM KINOSCOPE plus KINOSCOPE VIEWFINDER
only $29.95
This pair usually sells for $34.90

Spiratone Christmas Shopping Guide

MORE UNBEATABLE 8MM AND 16MM MOVIE VALUES

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

Same outfit, but with automatic splicer $12.95

SUPER DELUXE 8mm EDITOR

$14.95 Same viewer

rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.*

Same outfit, but with new Folding Rewinds, for maximum compactness $16.95

8mm ACTION VIEWER

$16.89

16mm Mod $17.95

- **Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.**

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

CINE TITLER

The Best

REG. $5.95 — For 8mm & 16mm — $3.59

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.64

Light Att. for Titler $3.95

SALE IN METAL REELS and CANS

8mm	200 ft. sets 6 for 2.98	
	400 ft. sets 5 for 3.49	
	300 ft. sets 5 for 2.98	
16mm — 400 ft. sets 4 for 2.89		

Ship. Wt. per lot 5 lbs.

8mm PROJECTION EDITING VIEWER

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. $6.95

Shipping Weight 2 lbs.

LATEST 1957 MODEL — ALL-METAL PORTABLE Action EDITOR for 8mm $23.95

SAVE 40%

$26.95 for 16mm

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. Fold-away rewind arms make for extreme compactness.

Shpg. Wt. 10 lbs.

FREE with 8mm Portable Editor: 100 ft. movie feature — Value $2.75

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13" x 12" x 8":

8MM MODEL Reg. $45 $28.95 **16MM** MODEL Reg. $50 $31.95

8MM POCKET TITLER and CLOSEUP DEVICE

$4.95 SAVE 50%

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 50c.

MATCHED 8mm f:1.9 LENS SET $34.95

Equip your 8mm movie camera with these fast, new, coated, color corrected f:1.9 lenses—a 7mm universal focus wideangle and a 1½" telephoto in a focusing mount! Both lenses have such expensive features as click-stops, filterholder! Regularly sell for double.

Shipping Charge per lens, 25c

f:1.9 Wideang's alone $19.95 f:1.9 Telephoto alone $17.95

3" F:1.8 ULTRASPEED TELE for 16mm $27.50

Coated, color-corrected, in focusing mount, clickstops, fits all 16mm Revere, Bolex, B&H cameras. *Shpg. Chge. 75c*

Matching objective for Bell & Howell $4.95

1½" 3X CTD. TELE for 8MM $5.00

Not an auxiliary, but a **complete, coated, color-corrected** sharp-cutting f:3.5 telephoto, with diaphragm, in neat satin-chrome mount. Fits virtually all 8mm Revere, Keystone, Dejur cameras, for all B&H cameras add $4.95. Name model when ordering. *Shipping Charge per lens 30c*

8mm f:2.8 WIDEANGLE Lens, coated, color corrected + Telephoto (above) — both for $16.00

TELEPHOTO & WIDEANGLE TURRET for 8mm BROWNIE, B&H CAPRI

220 252 f:2.5 f:1.9

Finally, a sensibly priced turret, complete with 2X coated telephoto and wideangle lenses, always ready to bring close-up those distant subjects, to include the extra area in narrow spaces!

Price includes turret, both coated, color corrected telephoto and wideangle lenses, and finder—name your camera, lens when ordering. $19.95

2X TELEPHOTO or WIDEANGLE w/o turret, when bought alone $9.95

Shipping Charge 60c

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER — $7.69

- **Crystal-beaded Pyroxilyn surface.**
- **Screen raises and lowers on elevating rod, assuring positive alignment.**
- **Carrying handle sets automatically for balanced carrying.**

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Sh. Wt.
30" x40"	7.00	10 lbs.
40" x40"	9.18	11 lbs.
37 x50"	10.84*	14 lbs.
50 x50"	12.97*	15 lbs.
52 x70"	24.95*	

*Shipped Railway Express

"WIDESCREEN" MOVIE SCREENS (Matte Surface)
25x50" $14.95* 30x60" $19.95*

40 x 40 SILVER TRIPOD SCREEN $12.95

3 UNIT REFLECTOR OUTFIT $5.79

- **Two aluminum 10" reflectors for #1 or #2 bulbs**
- **One bullet reflector for spot effects**

All three complete with swivel joint, switch, socket, clamp and cord at a fraction of their usual cost. *Shipping Weight 7 lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

FREE with $5.79 or $7.80 outfit — RANGEFINDER, 3 EXPOSURE METER, FLASHMETER

Equally handy for stills and movies, flood and flash, indoors and out. **REG. $6.98**

HI-LO DIMMER SWITCH $1.98

Compose and focus in comfort, save electricity, prolong bulb life, retain subject's natural expression. Nothing like it under $6.00. **When bought alone $2.98.**

IF BOUGHT WITH $5.79 or $7.80 OUTFIT

PHOTOFLOOD STAND PLUS TWO REFLECTORS

- **3-section metal stand extends 6'4".**
- **Sturdy, braced legs with rubber tips.**
- **Stand telescopes compactly to only 2 feet.**
- **Positive locking at any desired height.**

The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-spun aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. *Shipping Weight: Stand 4 lbs., Reflectors 4 lbs.*

$13 VALUE $7.89 COMP — Now with new SWIVEL CROSSBAR

SUGGESTION: 2 #2 photoflood bulbs ..... $ .86
Extra clamp on bullet with bulb (for semi-spot) 1.99
Extra photoflood stand with regular crossbar 3.49

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

NEW 1957 MODEL **SELFTIMER $2.99**

This popular self timer adds to your camera a feature many a photographer has paid a small fortune for. 11 slow speeds from ½ a second to ten seconds! Fits directly into standard cable release socket. *Ship. Cost 10c*

KOILED FLASH CORD $1.98

- **Now available for most shutters.** *Sh. Chg. 10c*
- **Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".**

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Realist, Praktiflex and Exakta synchronized terminals.

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight.

Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available ... the changing bag is justly referred to as a "portable darkroom" 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* **$3.95**

PROFESSIONAL MODEL, 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* **$6.95**

TWINLENS REFLEX CAMERA FANS—SAVE UP TO 50%!

FIELD LENS $2.00

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. **Postpaid.**

Deluxe Field lens with clear centerspot for easy focusing **$2.00.**

For Rollei, Graflex "22", Ciroflex, Ricoh, Minolta, all others

MAGNIFYING HOOD $2.95 PPD

FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, all others.

COMBINATION OFFER: Magnifying Hood plus deluxe Fieldlens $4.90

2¼ SQ. GLASS BINDERS AS LOW AS 5¢ Ea. in quantities

At last— an economical type-on mount with 2¾ x 2¾ outside dimensions to fit standard viewers, projectors. Each binder comes complete with two glasses. *Sh. Wt. 4, 7, 18 & 88 lbs.*

50 for $3.85—100 for $6.95—400 for $24.00—1200 for $60.00.

Sample Package of 12—$1.28 *postpaid*

Sensational Sale in Bayonet Mount ROLLEI F:3.5 PARALLAX CORRECTING CLOSE-UP SET FOR MINOLTA AUTOCORD

Perfect closeups every time—sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". *Sh. Ch. 10c*

$2.95 — BOTH FOR $5.79

	Each set	Both for
ROLLEI 2.8C, D MODEL	9.95	17.95
CIROFLEX, GRAFLEX 22 MODEL	4.95	8.95
RICOHFLEX MODEL	3.95	6.95

NOW—for the Twin Lens Reflex Fan: **SPLIT-IMAGE RANGEFINDER**

IN FOCUS — OUT OF FOCUS

- **For Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Minolta (no others).**
- **Breaks straight lines at an angle until perfect focus is reached.**
- **Wonderful for poor light focusing.**

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation for your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus. REG. $4.95 — $2.49 PPD.

With deluxe fieldlens $4.49 ppd.

1956 MODEL ALL-METAL RANGEFINDER $2.95

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. In feet and meters. **FREE: PLASTIC STORAGE CASE**

Shpg. Chg. 10c

Spiratone is Proud to Offer the Widest Selection of FAN TYPE POCKET FLASH GUNS

All have collapsible fan-type reflectors, making for extreme compactness, without any loss of reflector efficiency! Every model accepts standard bayonet base (No. 5, SM, etc.) bulbs, comes with flashcord for German or ASA bayonet shutters!

'Economy' Model, uses penlite batteries, with ejector **$2.99**

'Standard BC' Model, similar to Economy, but with popular BC Condensor **$3.99**

'Deluxe BC' Model, has larger reflector than standard, and bulb-battery tester built-in **$4.99**

'Super Deluxe BC' Model, has all the features of Deluxe, topgrain leather case, interchangeable cords **$5.99**

For use of guns on Exakta, Praktica, Leica M3, Argus C3, C4, Realist—add $1.00. Standard flashbracket, fits any gun—$1.00, deluxe adjustable bracket $1.75; BC battery for BC models, lasts year $1.00.

Shipping Charge 25c — Name camera when ordering!

NEW WINTER 1957 CATALOG 'C6'. Order yours today. Only 5c per copy—10c back on first purchase! Contains a wealth of interesting accessories at fabulously low prices!

Nothing like it for less than double! 20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. **$3.98**

30 FT. MODEL $4.98 — LEICA MODEL *Shipping Charge 25c* EXTRA

SENSATIONAL SAVINGS ON TWO-POKET PIGSKIN GADGET BAGS

The new Spiratone Two-Poket Genuine Topgrain Pigskin bags are really what you wanted! They have handy wrap-around zippers, adjustable straps with shoulderpads, zippered filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!

'Standard', 10 x 8 x 4" **$6.00** — 'Giant', 12 x 9 x 6" **10.00**
'Medium', 11 x 8 x 5½" **8.00** — *Shipping Weight 3 lbs.*

SPIRATONE, INC., 49 WEST 27th ST., NEW YORK 1, N. Y.

Spiratone Specializes in...and Saves You Plenty on Leica, Canon Camera Accessories

ACCURA REFLEX HOUSING for LEICA, CANON $39.95

Shpg. Chg. $1.00 — READY TO USE—WITH DUAL RELEASE SYSTEM

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING +
- Folding Bellowscope $49.95
- Folding Bellowscope and special ctd. 135mm f:4.5 telephoto 73.95
- Folding Bellowscope, special ctd. 135mm f:4.5 telephoto, adapted for LEICA M3 ..... $79.95

FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.

Custom-Made Coated FILTERS & CLOSEUP LENSES for LEICA AND CANON — FROM $1.49

SAVE 30% — SCREW-IN

YOUR CHOICE OF:	FOR	EACH	ANY 3
yellow, green, red, 85c, 82a, 80b, Skylight, Closeup +1, +2, +3	50mm f:3.5 Elmar, 50mm Summitar, Summar, Summicron, most Leica M3, Canon Lenses, 90mm Elmar, 135mm Hektor	$1.49	$4.29 IN DELUXE CASE
Special Lenshood $2.98		$2.98	$8.49

METAL SNAKE CHAIN WITH SAFETY LOCKS $1.98

UNIVERSAL ZOOM FINDER 28mm to 135mm $17.95

SAVE 40%

LATEST 1957 MODEL — For Leica, Contax, Argus, instantly shows correct lens to use! Parallax-corrected. *Shpg. Chge. 35c* — FREE Leather Case with Zoom Finder

Other LEICA-CANON ACCESSORIES at great savings

10" Cable Release with Setscrew	$ .95	20 Ft. Remote Control Release	$4.23
40" Cable Release with Setscrew	$1.75	30 Ft. Remote Control Release	$5.23
60" Cable Release with Setscrew	$2.75	Push-Button Selftimer	$2.23

SAVE $100.00 ON BRAND NEW VOIGHTLANDER

50mm f:1.5 NOKTON FOR LEICA FOR CONTAX $85.00

While our supply lasts you can get this famous ultraspeed lens which normally sells for $185.00 for only $85.00—this is a one time offer, so hurry! Trades accepted.

Metal Screw-in LENSCAPS

for Leica (NOT M3), Canon, Rear and Body, each $1.00
Frontcaps $2.00

Focusing GROUNDGLASS for LEICA, CANON

$4.95 — Permits checking of lenses, composing, focusing for closeups.

COMB. OFFER: Focusing Groundglass + Focusing Extension Tube for Leica, a $15. value $10.50
Ground Glass & Folding Bellowscope $17.50

Deluxe BC FANFLASH

$6.99 — Fits accessory clip of Leica IF, 3F, M3, Canon—has tester, ejector, luxurious cowhide case, collapsible reflector. Complete with cord and proper fitting.

Add for postage on all orders. Name your camera, lens when ordering.

White They Last — Brand New! 135MM f:3.8 TELE for LEICA, CANON $39.95

Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder-coupled, elegant lightweight mount, depth of field scale—at an unbelievable saving! For Leica M3, add $5.00. *Shipping Charge 75c*
Deluxe Leather Case $3.00. Matching 135mm Finder $6.95

35MM f:3.5 WIDEANGLE $39.95

A superb performer, highly corrected to yield sharpest negatives and transparencies even at maximum opening. Coated, color-corrected, with clickstops to f:22. For Leica M3, add $5.00. Deluxe Leather Case $2.00. *Shpg. Chge. 60c*

LEICA-CANON COMBI-OFFER:

SAVE 60% — 135mm f:3.8 Telephoto and 35mm f:3.5 Wideangle and Universal Closeup Finder (parallax corrects also to 10" f). a $150 outfit $89.95

SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE $3.49 PPD.

No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip.
Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was $19.95 $6.95
Imported Economy Gun w. tripper $6.49, w. Geiss $9.75
Fan-type BC Pocket Flash w. tripper $8.39; w. Geiss $11.70
Shipping & Chge. 35c

CLOSEUPS with your LEICA, CANON Simplified

Precision Focusing Tube, calibrated to show correct subject-to-lens distance for small objects. *Ship. Charge 35c* ..... only $6.95
COMBI OFFER: Groundglass Focuser with Focusing Tube 10.50

SPIRATONE VALUES FOR YOUR ARGUS C3

SCREW-IN COATED FILTERS and closeup lenses

custom-fitted for Argus C3, permit closing of case without removal. EA. $1.49; 3 for $4.29
AVAILABLE IN RED, GREEN, YELLOW, 80B, 85C, SKYLIGHT, 82A, CLOSEUP 1, 2, 3. All other filters available to fit Series V screw-in adapter (adapter $1.40), each Ser. V filter $1.39. *Shipping Charge 10c*

The Argus Guide 128 pages of valuable hints and information for the Argus owner $1.50

EA. FILTER	LENSHOOD	POLARIZING	DIFFUSER
$1.39	SCREW-IN $1.45	$1.49	Ser. V $1.94

TIFFEN DIAPHRAGM CONTROL $1.50

makes diaphragm settings with aux. lenses, filterholders, etc. easier

3 PC. EXTENSION TUBE SET

for extreme closeups to 2". reg. $5.95 — NOW $2.98

Famous Brand PHOTOELECTRIC EXPOSURE METER $6.89

extremely sensitive photocell, extra legible dial, for color and b&w, with leather case. *Shpg. Chge. 40c*

DELAYED ACTION TIMER

screws into cable release socket $1.98

ACCESSORY CLIP $1.00

easily installed on all older model Argus C3 cameras

POCKET FAN-FLASH

B.C. Model $4.99 — for C3 $3.99

40" CABLE RELEASE for C3, special 89c
SCREW-IN LENSCAP 39c

135mm F:4.5 TELEPHOTO

$29.95 — couples to rangefinder with viewfinder mask, hard-coated, color corrected, depth of field scale. Reg. 40.95

COILED 3 FT. FLASHCORD

for off-the-camera and bounce flash, fits through case $1.98 *Sh. Chg. 10c*

COLOR PROCESSING

35mm Anscochrome, 20 exp.	.75	16mm Kodachrome, 100 ft. roll	2.75
35mm Ektachrome, 20 exp.	.75	16mm Kodachrome, 50 ft. mag	.75
35mm Kodachrome, 20 exp. including mounting	1.25	120, 620 Anscochrome, Ektachrome	.75
35mm Kodachrome, 36 exp. including mounting	2.00	120, 620 Anscochrome, Ektachrome including mounting or superslide mtg.	1.25
8mm Kodachrome, 25 ft. roll	1.15		
8mm Kodachrome, 25 ft. mag	.65		

NOTE: For mounting 35mm Anscochrome, Ektachrome include 25c per roll. For ASA 64 or 128 processing of Anscochrome, add 50c per roll.

2 x 2" 10 PC. NATIONAL PICTURE SLIDE SETS

50% OFF — Yes, these famous sets of 2 x 2" full color slides of which hundreds of thousands have been sold at $1.00 per 10 are now brought to you at half price! Scenics from all over U. S. and many foreign countries, and children's stories — any eight sets (80 full color 2x2" slides with subject matter imprinted) $4.35 postpaid. Each number contains 10 dif. slides. **Choose from these:**

4. Block Island	32. Notre Dame Univ.	120, 121. Lisbon, Portugal
5. Around N. Y. City	35. Kansas City, Mo.	180, 181. Mexico
9. Times Square to Central Park	36. Glacier Nat'l. Park	211. Haifa, Tel Aviv, Israel
13. Bryce Canyon	61. Madrid, Spain	C10. Fun at the Fair
14C. Yellowstone	84. Rome, Italy	M1. Three Caballeros
18. Big Bend Nat'l. Park	101. Cairo, Egypt	M2. Snow White
	110, 111. Bombay, India	

2 sets for $1.35 ppd.; 4 sets for $2.50 ppd.; 8 sets for $4.35 ppd.
World-Wide Assortment — all 22 sets (220 slides) $10.00 ppd.

TESTED 35mm RELIABLE

FREE 36 EXP. MICROFILE — the film with the finest resolution that is so wonderful for copying, all work requiring the ultimate in detail! With your order for 100 ft. of bulkfilm or $5.50 worth of cartridges (20 or 36 exp.).

ASA 4000? Try the new 'miracle' ULTRASPEED film! 35mm DUPONT S-X PAN 20 exp. roll 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude — truly a film of the future!
20 exp. reload 70c — 3 for $2.00 | 36 exp. reload $1.00 — 3 for $2.75 | 27½ ft. bulk $2.22

FRESH SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Tri-X are available in 27½ ft. 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ FT. $1.20 — 50 FT. $2.20 — 100 FT. $3.98
Shipping charges 10c, 30c, 30c

BLACK & WHITE RELOADS in metal cartridges may be assorted
20 EXP. 40c ea. 6 for $2.00 — 36 EXP. 60c ea. 4 for $2.00
Shpg. Chge. 1 or 2 5c; 3 to 6 20c; 7 to 12 35c.

COMBINATION SPECIAL: Daylight loader with 5 cartridges and 100 ft. of Kodak or 50 ft. of Adox black & white film, a $9.98 value ..... $7.99 *Shpg. Wt. 4 lbs.*

ALL YEAR B&W ASSORT.: Daylight loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X, Super XX and Tri-X $10.49

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES $4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **Loader alone with 5 cartridges, $5.95.** *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to Loader comb. offer.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

35MM ANSCOCHROME INCLUDING PROCESSING FOR ASA 128

Thanks to Spiratone's exclusive high-speed processing service, you can now take fast COLOR action shots, shoot COLOR in poor light—at speeds higher than were possible with b&w film only a few years back! ea. $2.59 PPD.
HI-SPEED (ASA 64, 128) PROCESSING of your 20 exp. 35mm Anscochrome—$1.25 (mtg. 25c extra). 3 for $7.59

Save on fresh 35MM ADOX FILM IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 *Shipping Charge 10c*

20 exposure reload 60c	3 or more (may be assorted) 50c each
36 exposure reload 85c	3 or more (may be assorted) 70c each

50 ft. $3.75, 100 ft. $6.80 — *Shpg. Chge. 35c per 50 ft.*

SAVE UP TO 50% ON 2 x 2 METAL SLIDEBINDERS

The ultimate in simplicity! Aluminum glass binders may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 20, $1.60 ppd.; 100 for $6.50, 600 for $33.50, 1800 for $80.00, 3000 for $120.00. *Ship. Wts. 4, 21½, 60, 100 lbs.* — as low as 4¢ ea.

2x2" CARDBOARD MOUNTS

Sturdy cardboard mounts, ready to use without special equipment, for standard size (Lecia, Argus) 35mm transparencies. Fit all projectors and slidechangers. *Sh. Wt. 3, 6 lbs.* — 1¢ EA in lots of 100
Trial Package of 100 $1.50 ppd.; 500 for $8.29; 1,000 for $10.

SAVE UP TO 50% ON Remote Control Unit For Airequipt

Now you can operate your Automatic Slidechanger (Airequipt, Brumberger) at distances up to 15 ft. — a feature you'd have paid $50.00 more for in other projectors! WAS $29.95 — $14.95 when bought with 12 or more magazines

36 slide MAGAZINES with storage box and cover.
2 for $3.18 — 12 for $18.95 *Sh. Wts. 2 & 6 lbs.*
12 magazines and Remote Control $33.90 — Remote Control (when bought alone) $19.95 *Sh. Wt. 3 lbs.*
12 AIREQUIPT MAG., in luxurious metal case—alone a $7.95 value *Sh. Wt. 8 lbs.* $21.89

SLIDE TRAYS for TDC, VIEWLEX

LOWEST PRICES EVER! — Changomatic and Projectomatic

30¢ ea. in lots of 120 — Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. *Shpg. Wts. 4, 7, 22, 50 lbs.*

4 for	12 for	48 for	120 for
$1.95	$4.98	$17.95	$36.00

12 Trays in metal deluxe case, a $13 value $7.95 *Shpg. Wt 8 lbs.*

SLIDE TRAYS for REVERE 553, 555, 888

Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index, in cardboard filing box.
2 for $1.69 — 12 in carrying case $8.95 *Shpg. Wts. 2 lbs. and 6 lbs.*
REVERE 888 SPECIAL: Remote Control 15 ft. Release plus 12 slide trays in Carry Case $12.49

2 x 2 GLASS SLIDEBINDERS

- **Comparable to 6c slidebinders.**
- **One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!**

The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.75. *Shipping Weight 5 lbs.* — 2½¢ ea. in Quantities

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25
200 singleframe (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c. *Sh. Wt. per 100, 1 lb.*

800 for $20.95
2400 for $60.00

35MM ACCESSORY DELUXE TOP GRAIN BAG

$8.95 — Especially designed for the Leica, Contax, Exakta, Praktiflex owner who likes compactness, yet wants room for "everything". Elegantly lined and fitted to accept filters (in transparent pocket), shade, meter, flash, tripod, 2 accessory lenses (in special lens sleeves) films, and a variety of other 35MM accessories. Wrap-around zipper, brass hardware, tripod holder, adjustable strap. *Shpg. Wt. 3 lbs.*

FLASHCORD CONVERTERS

Use standard flashgun with any camera!
From compur (PC) to ASA or ASA to PC 50c. From PC to Prontor II, Exakta, Praktica, Argus C3, Supermatic, Solenoid $1.00. From PC to Leica M3, Argus C4, Polaroid 80, 95A, Realist, Nikon S2, Canon, Rollei Lock $1.25.

More **POWERFUL** than ever and at the **LOWEST PRICES** in photographic history!

NEW! IMPROVED 1957 MODEL AUXILIARY Spiratone

Telephoto+Wideangle lenses

Model V

For virtually all 35mm cameras with f:2.7, 2.8, 3.2, 3.5 and slower lenses, and for Polaroid cameras.

$9.95 EACH

EXCLUSIVE FEATURES:

Hard S-coating — superb color correction—same exposure and lens opening as usual — no installation: lenses screw into Series V adapters (filterholders) — interchangeability of adapters for use of one lens on several cameras — availability of many accessories at low cost. Spiratone Aux. Model V telephoto lenses are MORE POWERFUL, give almost double the magnification of other auxiliary lenses priced under $30.00.

MONEY SAVING COMBINATION OFFERS for CONTAFLEX 'CO'

Model V telephoto or wideangle lens	$ 9.95
Leather Case	.89
Adapter	1.45
Filter Retaining Ring	.95
Two Filters*	3.18
Total Value at our Low Prices	$16.42
YOUR COST FOR COMBINATION DEAL 'CO'-1	**$13.95**

OR

Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Adapters	2.90
Filter Retaining Ring	.95
Four Filters*	6.36
Total Value at our Low Prices	$31.70
YOUR COST FOR COMBINATION DEAL 'CO'-2	**$27.95**

Screw on metal lenscap for Contaflex, Contessa $1.00

MONEY SAVING COMBINATION OFFERS for EDIXA, SIGNET, CONTESSA, BOLSEY, GRAPHIC 35, PONY, ARGUS C4, C44 '35'

Model V telephoto lens	$ 9.95
Leather Case	.89
Adapter	1.45
Two Filters*	3.18
Telephoto Finder	3.98
Filter Retaining Ring	.95
Total Value at our Low Prices	$20.40
YOUR COST FOR COMBINATION DEAL '35'-1	**$16.95**

OR

Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Two Adapters	2.90
Four Filters*	6.36
Filter Retaining Ring	.95
Universal Closeup Finder	9.95
Total Value at our Low Prices	$40.65
YOUR COST FOR COMBINATION DEAL '35'-2	**$35.95**

A Spiratone WIDEANGLE adds coverage in cramped places, gets that extra area into the picture, wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

A Spiratone TELEPHOTO brings distant objects closer, helps fill **entire** negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Name your camera when ordering—allow 25c for shipping one lens, 60c for a set.

ONLY SPIRATONE AUXILIARY TELEPHOTO and WIDEANGLE LENSES CARRY A

Lifetime Guarantee

Spiratone has pioneered auxiliary lenses for over a decade, has equipped hundreds of thousands of satisfied photographers with telephoto and wideangle lenses.

UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER

The most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10' for use with +1, +2, +3 closeup Lenses, and from 3 feet to infinity **$9.95**

*Filters of our selection only.

SALE! CLOSEOUT Spiratone auxiliary TELEPHOTO and WIDEANGLE lenses

MODEL "A" for **ARGUS C-3**

Screw directly into camera lens, no installation—coated and color corrected—same exposure and lens opening as usual — low price due to model change, each lens costs regularly $16.95

EACH LENS **$8.95** Leather case, single 59c, double 99c.

BOTH FOR **$15.95** with Universal Closeup Finder $25.90.

Accessory clip for Argus C3, easily installed, $1.00

FREE with your order for Argus C-3 Aux. lens(es) with case(s) — FILTER HOLDER and TWO FILTERS* worth $5.00 (per lens).

MODEL "D" for **TWINLENS REFLEX CAMERAS and RETINA II, IIa, b, c, IIc, IIIc**

EA. **$16.95** SET FOR **$29.95**

with universal closeup finder for Retina, $39.90

Complete with deluxe leather case, filterholder, interchangeable adapter—coated color corrected—no effect on exposure or lens opening.

Lenses are available for Rolleiflex (exc. 2.8), Rolleicord and Minolta Autocord Bagnet — Ciroflex and Graflex 22—Ricohflex—Yashicaflex.

FREE with each Model D Lens—two optical glass filters.*

SALE IN OPTICAL GLASS FILTERS

Filters are the tools of the photographer—yet, fine filters, made by the best known manufacturers in the country, need not be costly. Each filter is ring-mounted, and engraved as to type.

Ser. IV	$1.15
V	1.39
VI	1.59
VII	2.98

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V, Ser. VI deluxe filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

"About Filters, Closeup and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more

FOR B&W Lt. and med. yellow, green, orange, haze, red and infra-red.
FOR ANSCOCOLOR, ANSCOCHROME 10, 11, 12, UV 15, 16, 17
GENERAL Neutral Density 2X, 4X, 8X, 10X
FOR KODACHROME & EKTACHROME Haze, Skylight, 2A, 2B, 85B, Type A, Blue 80, 82A, 1D, 2D, 81, 81A, B, C, D, EF, 80B.
CLOSEUP +1, +2, +3
FOR THE NEW EKTACHROME 85C, 82A, 82B, 82C
LENS SHADES Ser. V $1.45, Ser. VI $1.75, Ser. VII $3.50

Shipping Charges 1 to 5 filters 10c, 6 or more 30c.

GIFT COUNSEL

GOT A GIFT PROBLEM? OUR WILL SOLVE IT

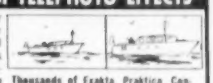
Write us stating the camera 'he' or 'she' has, also name accessories you know of. We'll send you a list especially showing accessories 'he' or 'she' will want, complete with prices in all ranges.

LAST-MINUTE RUSH SERVICE

Please order early this Christmas—but if you did wait too long, don't hesitate ordering, late orders are shipped practically the minute they are received and by the fastest means!

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular-telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. **Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4.** *Shipping Charge 10c.*



Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

	PER 3	PER 4
SER. V	$3.60	$4.70
SER. VI	$4.35	$5.65
SER. VII	$6.00	$7.80

POLARIZING SCREENS AND FILTERS

SAVE 50% AND MORE!

The most useful lens accessory made, equally suited for ALL color and b&w films. Eliminates reflections in scenery, water, show-windows, increases contrast between cloud and sky, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. *Sh. Ch. 10c.*

w/o Pola Screen — w/ Pola Screen

	Polaris Filter	Polaris Screen
Ser. IV	1.40	3.75
Ser. V	1.40	3.75
Ser. VI	1.98	4.75
Ser. VII	2.79	5.75

LONG ISLAND Camera Fans: visit our conveniently located Flushing store for your needs.

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe.

Tripper with BC Fan Flash, with ejector, tester **$2.49** PPD. $6.95

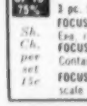
CLEARANCE SALE ON FINEST QUALITY EXTENSION TUBES

SAVE UP TO 75%

5 pc. Set, 3 tubes, 2 brass adapters, for Kine Exakta, Exa, reg. $9.95	$4.98
3 pc. Set, for Praktiflex, Praktica, Pentacon, Contax S, reg. $5.95	$3.98
3 pc. Set, for Leica, Canon, reg. $5.95	$2.49
FOCUSING TUBE, incl. adapters, for Kine Exakta, Exa, reg. $9.95	$5.95
FOCUSING TUBE for Praktiflex, Praktica, Pentacon, Contax S, reg. $9.95	$5.95
FOCUSING TUBE for Leica, Canon, with distance scale engraved, reg. $9.95	$5.95

Sh. Ch. 10c per set 15c

SALE IN FINEST QUALITY PROJECTION BULBS



300 Watt T8½	reg. ea. $2.50	3 for $4.95
500 Watt T10	reg. ea. 4.15	2 for 4.95
750 Watt T12	reg. ea. 4.50	2 for 5.50
1,000 Watt T12	reg. ea. 6.05	2 for 6.95

Shipping Weight 2 lbs.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

When ordering accessories, be sure to name your camera, lens, shutter!

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SEND MAIL ORDERS TO: 135-06 NORTHERN BLVD., DEPT. P12 FLUSHING 54, N. Y.

Freestyle's Famous Film & Paper CHRISTMAS CLEARANCE

ENLARGING PAPER

HALOID 8x10 EE-1 D.W. Semi-Matte 100 Sheet Package 2.95 — 2 Packages 5.50

10x10 VARIGAM DuPont's Most Popular Enlarging Paper. Single wt. 100 sheets 2.98 — 250 sheets 7.00 (100 sheets-4 lbs.) (250 sheets-9 lbs.)

10x10 ANSCO CYKORA S. W. Glossy, CONTRAST 2—Excellent Quality (5 lbs.) 100 sheet box. 3.69

11x14 ANSCO BROVIRA Glossy D. W. No. 1 Nov. 1956 Gating. 50 sheets. 100 sheets 5.50 (Shpg. wgt.—5 lbs. 50 sheets)

20x24 S.W. Glossy Contrast 2 and 3. 60 Sheet Box 9.50 (Shp. wgt.—10 lbs.)

BLACK and WHITE SUPER XX ROLL FILM Sizes 120 and 620 10 Rolls 2.29 (Shp. wgt. 10 rolls 2 lbs.)

K-20 AERIAL CAMERA FREE Carrying Case 64.50 SPECIAL BUY! With 6½" f4.5 lens. Perfect for rapid sequence action. Makes 4 x 5 negative. Hand held. Lightweight. Shutter speeds to 1/500 sec.

New Low Prices! **ANSCO Daylight Color** Perfect Results Guaranteed 35mm x 27½' 4.75 — 35mm x 50' 7.95 — 35mm x 100' 13.50 (27½' 6 oz.; 50' & 100' 1 lb.)

16mm x 50' ROLLS KODAK SUPER X 12 rolls 3.95 — 28 roll can 8.50 — 2 cans 16.00 (12 rolls 2 lbs.—1 can 5 lbs.)

LOAD YOUR OWN! EMP Y MAGAZINES. (1 ft. ea. 12—7 lbs.) 59¢ ea. 12 for 6.00

E. K. SUPER X 16mm x 50' MAGS. Free Processing. (Wgt. 1 lb. each) 2.39 Each 2 for 4.50

GUARANTEED FRESH! 35mmx36 Exp. Tri-X Cart. 12 for 5.50 6 for 2.98

35mm X 100' FILM GUARANTEED TO 1957
- Safety
- Plus X
- Super XX
- Infra-Red
- Ansco Supreme
- Background X

1.98 ea. 3 Rolls—4.50 (Shp. wgt.—1 lb. per 100' roll)

E. K. FINE GRAIN POSITIVE '57 Date. Make your own B-W transparencies! 100' Roll 1.49 3 rolls 4.00

FRESH E. K. TRI-X FILM Dated 1957. ASA 200 35mm K 100'. 3 rolls 6.25 2.95

35mm BULK FILM LOADER plus 12 empty E. K. cartridges 5.50 With 100' Roll DuPont No. 2 (ASA 50) or Kodak Super XX (ASA 100). 6.50 (Shp. wgt. 3 lbs.)

CONTACT PAPER Kodak 8" x 10" SW, AZO, E2 and E3 100 sheets per box 2.29 — 2 Boxes 3.95

35mm x 100' Kodak AZO S. W. F2 & F3. Per Roll 59¢; 3 rolls 1.49 (Shpg. wgt.—1 lb. ea.)

Kodak 11" x 14" Ad-Type, contrast 2 & 3—50 sheet pkg. 1.29 3 pkgs. 3.00 (Shp. wgt. 3 lbs. and 8 lbs.)

70mm x 100' KODAK SUPER XX Here's an Unbeatable Buy! Per Roll 4.75 Quantity Prices On Request (Wgt. 2 lbs.)

REFLEX COPY PAPER 8½ x 11 E.K. Kodagraph Standard or Remington Rand. Make your own copies of any document directly onto this paper! 100 Sheet Box 2.29 2 Boxes—3.98 (Shp. wgt.—3 lbs. per box)

2 x 2 SVE SLIDE PROJECTOR Uses big brilliant 100 watt bulb! Equipped with patented SVE rapid slide changer. Excellent condition. 16.95 (Wgt.—7 lbs.)

8 x 10 ANSCO COLOR Tungsten 20 sheets. 5.00 (Shp. wgt. 3 lbs.)

KODACHROME 828—TYPE A ASA16. 8 exposures per roll. 3 rolls. 3.50 6 rolls. 6.00 Free Kodak Processing Included.

2 x 2 AND STEREO MOUNTS 100—2x2 (35mm) Mounts. 1.75 300 for 4.50 100—Stereo Mounts 3.75 300 for 10.00 (Shp. wgt.—100 mounts 1 lb.)

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AERIAL FILM 5¼ x 20' E. K. Super XX and Tri X (2 lbs.) 1.19 5½ x 56' E. K. Tri X (Weston 200) and Super XX (Weston 100) ....ea. 1.95 3 for 5.50 (Shp. wgt.—3 lbs. ea.; 3—8 lbs.) 9½" x 200' E. K. Tri X (10 lbs.) 12.95 9½" x 200' E. K. Super XX '55 Date (10 lbs.) 16.95 (Quantity Prices on Request)

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35mm x 100' Kodak Linagraph Ortho High Speed Film 1 Roll 69c 3 Rolls 1.50

MOVIE FILM 16mm x 100' Kodak Super X or Ansco Hypan Movie Film —Free Processing Included. 2.98 Ea. 4 for 10.95 (Shpg. wgt. 1 lb. ea.) Above Film Without Processing. 1.19 ea.; 6 for 5.98

16mm x 200' Kodak Super XX Free Kodak Processing Included (2 lbs. ea.) 6.95 ea. 3 for 19.00

16mm x 200' Ansco Sound Perforated Reversal Film. (ASA 50). Perfect Quality. (Wgt. 2 lbs. per roll) 3 Rolls 10.00 3.69 ea.

ANSCO 8 x 10 CUT FILM Super Pan Portrait —ASA 50. 25 Sheets 3.95 100 Sheets—14.95 (Shp. wgt.—25 Sheets. 2 lbs.)

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Be sure to include postage. All C.O.D.'s 30% Deposit. Items not marked fresh are past date but fully guaranteed.

Export and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.

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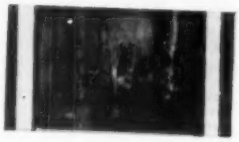
Pictures made by wide screen cameras

Here are some photographs made directly from strips of film shot by several wide-screen processes. For full details on how they were made see accompanying pages.

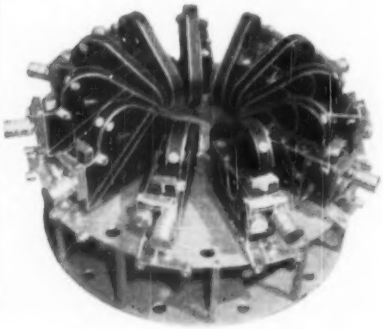
CinemaScope



Cinerama

Circarama

Audience (above) watches Circarama showing on circular screen. Continuous 360-degree picture (below) was shot with eleven cameras on a circular platform.



Naturama

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with any of these brand new cameras . . .

It's Penn's Christmas gift to you. And best of all you can send us the transparencies and prints from this roll for FREE expert analysis! Write for processing prices.

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135	35mm	54.95	38.50
269CL	35mm to 2¼x3¼	57.95	40.80
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450	35mm to 4x5	109.50	76.50

SAVE 60% • BRAND NEW! • LATEST MODEL!

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Twin Lens Focusing Reflex

with automatic self-timer and SVS (MXV) shutter

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- Full flash synch. • 9 shutter speeds
- Sports finder • Film transport crank
- Double safety lock back • Takes 12 2¼" x 2¼" shots

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- Like new demonstrators • Complete with splicer and viewer.

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- Cpld. Kalart RF
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- Compur shutter to 1/500
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35mm FAMOUS MAKE CATALINA

Single Lens Reflex

With ctd. f/2.8 preset Tessar or ctd. f/1.9 preset Meyer.

With Latest Dble. Socket for Full Synch.

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- Uses standard cart.
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- 55 exp. on 36 exp. film
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MADE BY DORMITZER

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- Fits all cameras • 1c per picture
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.30	.69	2.30	3.65

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*828 Bantam	.79
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KODACHROME	Per Roll
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†16mm x 100'	5.72
†16mm x 100' Sound	5.72
†16mm mag.	4.93
†35mm x 20 exp.	1.48
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*828 Bantam	.79
†Bolex 8mm x 100'	5.72

†Minimum order - 3 rolls
*Minimum order - 6 rolls

All film without processing

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- Blower cooled • Built-in case
- Semi-auto. changer holds 30 slides of all types, intermixed • Disc. model

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4 x 5	4.12	2.99
5 x 7	4.71	3.39
*8 x 10	13.00	10.40

Minimum order - 3
*No minimum required

FOLD-A-LITE with metal case

	Reg.	Special
2-Lite unit	10.95	5.95
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#375 Floods (when ordered with above)	ea.	1.00

	Reg.	Special
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DARKROOM VENTILATOR — Single Unit	14.95	11.50
DARKROOM VENTILATOR — Double Unit	21.50	16.95
OPTA-VUE 2x2 illum. slide viewer w/case	13.95	7.95
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Thunderbird 3-section	19.95	14.49
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- Fan cooled • All metal
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List $15.60

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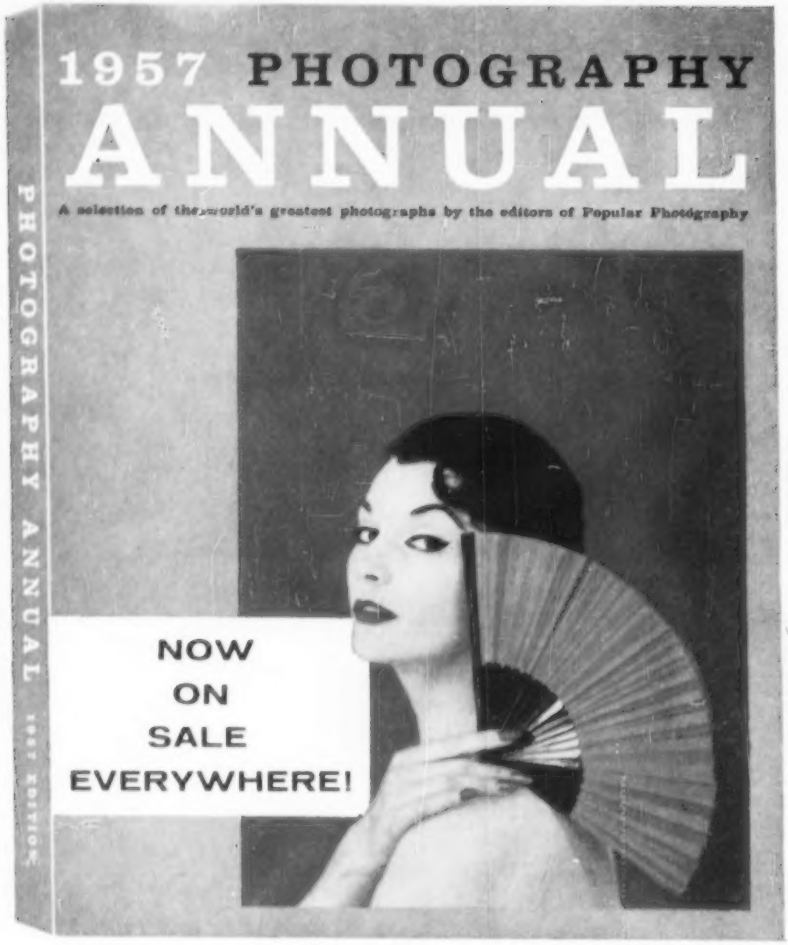

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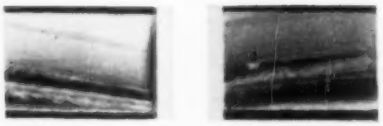
Pictoscope
35- and 16-mm

Thrillarama



Todd-AO

Vistarama

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Original footage is shot on 35-mm film which runs horizontally through camera allowing larger picture. Reducing the picture to standard 35-mm film guarantees maximum sharpness, color quality.

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Revere 80 f2.5	97.50	43.00
Revere 84 f1.9 Tur	147.50	69.00
Revere 67 f2.8 Mag Tur	119.50	59.00
Revere 40 f2.5 Mag	99.50	53.00
Revere 44 f1.9 Mag Tur	154.50	69.00
Revere B61 f1.9 Mag	137.50	62.00
Revere B63 f2.5 Mag Tur	142.50	69.00

16mm MOVIE CAMERAS

	New	Our Price
Wollensak Mag. Model 91 f1.9	$187.50	$89.00
Wollensak 93 w.3 lens 1" f1.9, 7" f2.5 WA, 3" f2.8	287.50	141.00
E.K. Royal Mag. f1.9	179.50	79.00
Ektar	169.50	82.50
Keystone Criterion A6 f2.5	114.50	55.00
Keystone Criterion A12 f1.5	169.50	82.50
Keystone Executive K51 Mag. f2.5	139.50	62.25
B&H 200 auto load f2.5	174.95	82.00
B&H 200T f2.5	219.95	108.00
B&H 200TA f2.5 Comat	264.95	131.00
Bolex B16 Leader f1.9		
Pillo Super 16 Tur. c	450.00	228.00
Keystone Executive K56 Mag. f1.9	189.50	91.00
Revere Mod C26 f2.7 FF	187.50	92.00
Revere Mod 36 f2.5	159.50	79.00
Revere Mod 38 f2.5	199.50	93.75
Revere Mod 101 speed f2.5	139.50	67.75
Revere 103 3 lens turret	252.50	68.50

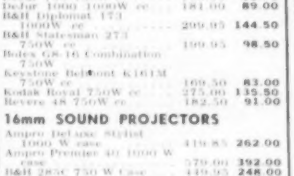
8mm & 16mm PROJECTORS

Ampro Futurist 750W case	149.95	79.50
Keystone K100M Magnasequ 500W rc	99.95	43.50
Keystone 100M Regal Mag. 750W spl. rc	169.50	83.25
Revere 85D 500W rc	124.50	57.00
Revere 90 500 or 750W rc	139.50	63.00
Revere 777 500W rc	127.50	78.25
B&H 122 Regent rc 1000W w reverse	179.95	88.50
B&H 253 Monitorex rc 500W	99.95	43.25
Bolex M8 500W rc		
Kodak Brownie 300W rc	62.00	37.00
Kodak Showtime 8 500W	115.00	52.00
DeJur 500 500W	69.95	34.00
DeJur 750 750W rc	166.00	82.75
DeJur 1000 1000W rc	181.00	89.00
B&H Diplomat 173 1000W rc	299.95	144.50
B&H Statesman 273 750W rc	199.95	98.50
Bolex CS-16 Combination 750W		
Keystone Belmont K161M 750W rc	169.50	83.00
Kodak Royal 750W rc	275.00	135.50
Revere 48 750W rc	182.50	91.00

16mm SOUND PROJECTORS

Ampro Deluxe Stylist 1000 W case	419.85	262.00
Ampro Premier 40 1000 W case	579.00	392.00
B&H 285C 750 W Case	449.95	248.00
B&H 285 B1 1000 W Case	514.95	315.00
B&H 202C 1000 W Magnetic Case	699.00	440.00
Kodaspeed Pageant 1000 W Case	375.00	242.00

NEW! MANSFIELD PORTABLE DELUXE FILM EDITOR



	Our Price	NEW
8mm Editor—Complete w/case List $45.00 @50		$25.49
16mm Editor—Complete w/case List $49.50		$32.50
8mm Editor—Complete Int. No Case. Special, no Focus Knob. Same for 16mm $21.95.		$19.97

AIREQUIPT MAGS

List 2.25 **1.48** same for our price Argus

LENSES, all bench tested. We made a special purchase which we are passing on to you; these lenses have high resolving power, excellent color correction and extreme sharpness. Money back guarantee and Brand new.

FOR STANDARD 8MM	List	Our Price
6.5mm wide-angle F1.9 for Mt	49.95	19.97
11½" F1.9 Tele for Mt	38.75	15.95
11½" F2.5 Revere Tele. FM	37.50	13.95
11½" F1.4 For Mt	91.00	20.97
FOR 16mm C mount		
12mm F1.5 wide angle	59.95	34.95
13mm F1.5 wide angle	89.50	49.70
25" F1.9 For Mt. Tele	49.95	29.95

Write for special prices for Bell & Howell and Kodak Camera Technologist report given if requested.

8mm lens leather case	3.00	.90
16mm lens leather case	4.95	2.23

Interchangeable Lenses Couple to Rangefinder—The All New 1956 German Imported

FUTURA SUPER SIII

With Automatic Rapid Wind

With F2 EVAR LENS 5 Element Lens f.c.N.	With F1.5 PRILON LENS 6 Element Lens f.c.N.
79.50	98.50
List $177.50	List $227.50

Features

- All lenses, standard, wide angle f. telephoto, couple to the rangefinder
- Single lens rangefinder and viewfinder
- Manual rapid sequence device
- Compur MX shutter, full sync, 1 sec.-1/500
- Lever arm rapid film transport, cocks shutter automatically
- Helical focusing
- Double exposure preventive device
- Self timer
- All metal construction

Big trade-in allowances. Free lit. 10-day trial. Limited offer.

NEW PROJECTION VIEWER

ONLY $25.49

- Table Model for 2x2 Slides
- Self contained projection-viewing system
- 6x6 viewing area, opal-sweet screen built into case
- Smooth operating automatic changer
- Capacity 36 paper mounted 2x2 slides
- Focusing f3.5 projection lens
- Double condenser system, even illumination
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- Operates on 110 Volts AC DC 50 Watt lamp
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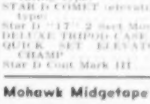
New 1956 Blower Cooled Projectors—35mm

SVE SKYLINE 300 F3.5 case, Auto C N	$ 67.50	$36.95
SVE SKYLINE DELUXE F2.9 300, case, Auto C N	87.50	41.97
SVE SKYLINE 500 DELUXE case, Auto C N	108.50	51.97
AMERICAN OPTICAL 300W w/case & Auto C N	59.95	37.97
ARGUS PBR 300 w/Case & AUTO C. and BRAND NEW	66.50	41.97
AO 500 w/auto chgr & Case	74.50	48.75
La Belle Show 300 LN	59.95	41.97
Direct 300 La Belle	69.95	49.72
La Belle 55 500 w LN	94.95	66.35
La Belle 75 LN	154.95	99.65
La Belle 6" mags ea	2.25	1.64
La Belle 9" mags ea	2.95	2.19
SKAN 2x2 300, case chgr	59.95	37.92

TRIPODS on Special & Brand New

HOLLYWOOD Jr. 2 sect. w pan head	$ 17.15	$ 9.50
STAR D CONQUEST telescoping type	19.99	13.99
STAR D COMET elevating type	22.50	14.95
Star D 17" 2 sect Movie	13.95	8.95
DELUXE TRIPOD CASE	5.95	1.95
QUICK SET ELEVATOR CHAMP	34.00	18.95
Star D Cont Mark III	24.95	17.97

Mohawk Midgetape Pocket Recorder



Battery operated 3½" in width, 8½" in length. Lightweight. 1 hour recording. A must for business execs, sales reps, reporters, radio, TV on-the-spot interviews, insurance investigators, etc. Free Literature

List $249.50 **$149.70**

SPECIAL L.N. incl. bat. mike, earphone & tape. Send for free Brochure

Brand New NAME BRAND

- Folding 4 Lite Bar
- With Case
- W 4 375W Bulbs
- For Movies or still

List $26.00 Your Cost **$13.87**

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35mm f2.5 Angenieux Retrofocus	99.50
40mm f4.5 Zeiss Tessar	75.00
40mm f4.5 Meyer Helioplan	49.50
40mm f3.5 Steinheil Cassaron	49.50

TELEPHOTO LENSES

85mm f2.8 Steinheil Culminar	$ 65.00
90mm f1.8 Angenieux	149.00
90mm f2.5 Angenieux	84.50
100mm f2.8 Meyer Trioplan	75.00
135mm f2.5 Angenieux	169.50
135mm f3.5 Angenieux	75.50
135mm f2.8 Steinheil Quinar	
Pre-Set	149.50
135mm f4 Zeiss Tripiar	75.00
150mm f5.5 Meyer Tele-Megor	55.95
180mm f5.5 Meyer Tele-Megor	82.95

SUPERPOD

- Geared for Quick Action Raising and Lowering
- Extra 90° tilt on panhead. Allows vertical pictures to be made with 35mm cameras.
- Ball Level on tripod.
- Ratchet to prevent camera from falling.
- Degree marks for vertical pictures.
- Adjustable camera screw.
- Aluminum anodized legs.
- Non-skid tips on legs.

No. 2500 3 section model. Wt. 5 lbs. 6 oz. 24½" opened, 28½" closed. 12" tilt-table rise. No. 2500 3 $19.95 list. Our Price **$11.97**

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	List	SALE
Lakes Landomat 20 Tanks	$10.95	$ 7.30
Lit-ee 4x5 Utility Tanks	2.95	2.10
Lit-ee 4x5 Adjust Cut film Tank or Safe Lite w/3 rotors	8.45	6.95
Airequipt 4 Way Fixed Easel	6.07	5.65
Airequipt Diafmaster Easel 11x14	4.95	3.89
Airequipt Pictorial 4x5	17.06	11.95
Printer	14.34	9.95
Airequipt Jr. Printer 4x5	10.77	7.55
Brumberger 5x7 Adj. Metal Printer	22.00	14.95
Brumberger 5x7 Safe Lite GA	5.95	3.99
Brumberger 8x10 Paper Safe	10.95	7.10
Brumberger 11x14 Paper Safe	19.95	13.39
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 400 Dryer 11½x15	9.95	6.75
Gra Lab 2168 Luminous Timer	22.95	16.10
Premier A2 Roto Dryer 24x28	49.95	33.95
Premier A1 Roto Dryer 12x20	27.50	18.95
Premier 12½" Trimmer w/Guide	8.90	6.25
Premier 13" Trimmer w/Guide	17.00	11.95
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Meter	9.15	6.69
Stationmaster 1" Brush	4.95	3.50
Spot-O-Static Enlarging Meter	12.50	8.75
Nikor 35mm Tank single reel	6.70	5.19
Nikor 120-620 Tank	7.65	6.09
Nikor 20 Exp. 35mm wide space reel	3.95	3.19
Nikor 36 exp. 35mm wide space reel	3.95	3.19
Nikor 231 Tank with 2 35mm reels	10.70	8.50
Kodak Timer Min. & Sec.	9.75	7.50

AIREQUIPT MAGS	LIST $2.25	OUR PRICE $1.48
Trays for Viewlex Changer	1.50	.42
Trays for Revere Automatic Proj.	1.45	.79
Trays for TDC Economy	1.00	.49
Case holds 30 Airequipt mags	15.95	6.95
Case holds 12 Airequipt mags	9.50	3.95
Case holds 12 Revere mags	11.95	5.49
Case holds 24 TDC trays	15.95	7.95
Case holds 30-40" Lallelle trays	15.95	7.95
3V TRI-Vision	19.95	15.75
Graflex Stereo c/FL LN	67.50	46.25

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8th St. & B'way — GR 5-2544

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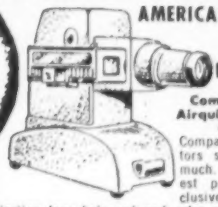
Brand New 500 Watt 2x2 AMERICAN OPTICAL SLIDE PROJECTOR



Complete with Airquipt Automatic Changer

Compare with other projectors selling for twice as much. Incorporates the finest precision optics—exclusive AO 5 all coated projection lens balanced and color corrected for lifelike picture quality with exacting detail. 500-watt lamp and two element condensing system. Quiet, triple-action blower. AO patented heat filter gives complete protection to slides at all times.

Reg. $94.95 ONLY $49.95

FLASHBULBS

#5 or #25
Case of 120
Reg. $14.40 ONLY 8.95

A RITZ EXCLUSIVE

Brand NEW With Factory Guarantee

60MM. HEXANON LENS
ULTRA HIGH SPEED F1.2

Reg. $359.95
ONLY $224.50

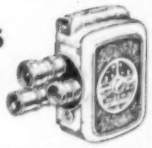
One of the World's Outstanding Lens Achievements

THE STORY BEHIND THE LENS

This extra high speed, super diameter objective is of completely new design & has 8 elements compounded into 6 groups. As a super high speed lens the Hexanon F1.2 is naturally extremely effective at night & for stage photography, but its all-around resolving power in general daylight even at full aperture is truly astonishing. Fully color corrected.

For Leica and other Cameras with Leica Threads

BRAND-NEW WORLD FAMOUS 8MM TURRET MOVIE CAMERA WITH 3 LENSES



½" Std. f:2.5
7mm Wide Angle f:2.5
1½ Telephoto f:2.5

Best movie buy anywhere. Precision U.S. made movie camera with 5 speeds including slow motion. Parallax corrected. Optical Zoom viewfinder. Drop-in loading. Easy to operate. Guaranteed for life.

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Same outfit with three f1.9 Focusing Lenses
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Buy Three Rolls and Save

		3 ROLLS
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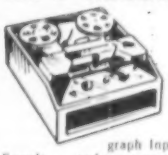
35mm Ektachrome, 20 exp.	5.55	4.44
8mm Kodachrome, 25 ft. roll	7.20	6.75
8mm Kodachrome, 25 ft. magazine	11.25	9.30
16mm Kodachrome, 50 ft. magazine	17.85	14.75
16mm Kodachrome, 100 ft. roll	21.45	17.15
620 or 120 Kodacolor	3.75	3.00
620 or 120 Ektacolor	3.75	3.00
828 Kodachrome	3.00	2.40

TAPE RECORDER SPECIAL



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Two-Speed, Dual-Track Model with Microphone, Case, Reels & Tape! Simplified "Monomatic" Single-Knob Control. Separate Tone and Volume Control. Radio - Television - Phonograph Input. Fast Forward and Rewind Speeds . . . and many more features!

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Star D-Continental	12.95
Quick Set Elevator Champ	23.95
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Brand New! MOVIE LENSES

HIGH PRECISION COATED LENSES

½" f 1.9 Standard, Foc	12.95
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1½" f 1.5 Telephoto, Foc	24.95
1½" f 1.9 Telephoto, Foc	17.95
1½" f 2.5 Telephoto, Foc	12.95
7.5mm f 1.4 Wide Angle, Foc	39.95
6.5mm f 1.9 Wide Angle, Foc	24.95
7mm f 2.5 Wide Angle F.F.	13.95
1" f 0.95 Standard, Foc	129.95
1" f 1.5 Standard, Foc	37.95
3" f 1.5 Telephoto, Foc	59.95
3" f 2.5 Telephoto, Foc	23.95
3" f 1.9 Telephoto, Foc	32.95
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EVERY LENS GUARANTEED

NEW MANSFIELD "Full-Action" DE LUXE 8MM MOVIE EDITORS

With Rewinds, Base Board and Action Viewer & Case.

Reg. $59.50 ONLY $27.50

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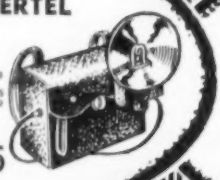

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80 Watt seconds
Uses 5-D Batteries or plug into A.C. outlet
Color Guide No. 45 to 65
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Portable, weighs 4 lbs.
Switch for ½ power
Faster than 1/1000 sec.

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New low prices! New types! Compare with the world's finest.

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ALL ITEMS BRAND-NEW
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TYPICAL SAVINGS!

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Reg. 33.75 Duaflex IV Deluxe Flash Outfit (Duaflex IV Camera f.8, Case, Flasholder, Bulbs & Film)	26.95
Reg. 49.65 Pony 135 Camera Outfit (Pony 135 Camera, Case, Flasholder)	38.95
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Reg. 91.45 Signet 35 Camera Outfit (Signet 35 Camera, Case, Flasholder)	69.95
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Reg. 139.50 Kodak Retina IIC, Camera f.2.8	106.00
Reg. 13.50 Retina IIIC Leather Case	10.00
Reg. 62.50 Retina Curtar Lens 35mm f.5.6	49.00
Reg. 82.50 Retina Longar Lens 80mm f.4	65.00
Reg. 17.50 Retina 35-80 Optical Finder	13.50
Reg. 33.75 Kodak Pony 135C Camera f.3.5	26.95
Reg. 75.00 Kodak Signet Camera f.3.5	59.50
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Reg. 84.50 A.O. Executive 500W, Blower, Case	64.50
Reg. 59.50 Kodak Signet, Blower	45.00
Reg. 72.50 Kodak Signet 500W, Blower	54.95
Reg. 64.95 Brumberger 2¼ sq. 300W, Blower, Case	52.50

MOVIE CAMERAS

Reg. 29.95 Brownie Movie Camera 8mm, f.2.7	23.95
Reg. 37.50 Brownie Movie Camera 8mm, f.2.3	29.50
Reg. 44.50 Brownie Movie Camera 8mm, f.1.9	32.95
Reg. 79.50 Brownie Turret Camera 8mm, f.1.9	62.50
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Reg. 1195.00 Cine Kodak Special II, f.1.9	875.00
Reg. 279.00 Cine Kodak K-100, f.1.9	210.00
Reg. 315.00 Cine Kodak K-100 Turret, f.1.9	239.50

MOVIE PROJECTORS

Reg. 62.00 Brownie 300W Projector f.1.6	46.50
Reg. 74.50 Brownie 500W Projector f.1.6	55.00
Reg. 115.00 Kodak Showtime 8mm Projector 500W, f.1.6	85.00
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Reg. 275.00 Kodascope Royal Projector 750W, 16mm	200.00

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Original Ansco Package—Guaranteed Fresh Dating	Reg.	Sale
3 rolls 35mm Anscochrome 20 exp.	5.55	4.70
3 rolls 120 or 620 Anscochrome	3.75	3.15
1 pkg. 35mm Anscochrome Easy Loader	9.95	8.45

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$9.95 Topgrain Case Included

Shutter Speeds 1/1000th to 10 seconds . . . Film Speeds ASA 3 to 6400, with a full range of intermediate settings . . . adjustable shoe for cameras with accessory clips...push button louvre for high-low light-levels, extra large, easy-to-read 3 color dial . . . topgrain leather case . . . fully guaranteed.

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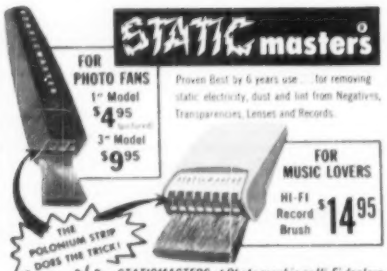

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Wide-Screen Dictionary

(*Continued from page* 184)

VISTAVISION

Inventor: developed by the Paramount Pictures Corp.

Screen width-to-height ratio: suggested ratio 1.85:1.

Cameras, lenses: The special VistaVision camera transports the film past the lens horizontally, from right to left, rather than vertically. Normal 35-mm prints are made from large-size horizontal master.

Film size: 35-mm.

Screen: standard flat screen.

Ethol UFG

(*Continued from page* 138)

specks become enlarged, as is the case with any developer, but somehow the spacing between adjacent grains does not seem to expand, as happens with other developers in general. A colleague of mine, Milton Frier of United Press News Pictures Washington bureau, summed this up neatly when he remarked that "The funny thing is that even when you do get grain it isn't the kind that prevents your making big blow-ups because things seem to hold together."

As readers of my tracts may be aware, I've been pounding away at the point that the new fast films (Tri-X, S-X, HPS, etc.) tend to build grain when they're overexposed, even though normal or less than normal development has been given. This is a little different with UFG, and the examination of hundreds of negatives leads me to the tentative conclusion that when heavily exposed negatives are developed in UFG this is not exactly true. What seems to happen is that instead of becoming larger (or very much larger) the grain becomes less sharp in the heavy density areas than in the more nearly correctly exposed regions in the negative. Test prints made from intentionally overdeveloped (and therefore very contrasty) UFG negatives indicated that the grain in middle-tone and shadow areas is considerably sharper than that of burned-in highlight areas. This phenomenon was most evident in negatives made on Kodak Tri-X and DuPont S-X high-speed 35-mm films, and barely noticeable with medium-speed materials such as Plus-X or Ansco Supreme. Thin-emulsion films presented another situation which we will discuss shortly.

With UFG development, the high-speed

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EXA	NEW	34.95	89.50	129.50	134.50	169.50	169.50	169.50	84.50	119.50	—	—	64.50	59.50
	Used	25.00	79.50	109.50	114.50	139.50	139.50	139.50	74.50	92.50	—	—	54.50	49.50
EXAKTA	NEW	115.00	164.50	199.50	199.50	259.50	259.50	259.50	199.50	214.50	279.50	550.00	144.50	139.50
	Used	95.00	134.50	159.50	159.50	199.50	199.50	199.50	149.50	164.50	229.50	—	114.50	109.50
PRAKTIFLEX	NEW	49.50	89.50	129.50	139.50	179.50	189.50	189.50	74.50	94.50	179.50	540.00	54.95	—
	Used	39.50	69.50	109.50	109.50	159.50	164.50	164.50	54.50	74.50	139.50	—	44.95	—
PRAKTICA FX II	NEW	74.50	104.50	144.50	159.50	199.50	209.50	209.50	104.50	119.50	199.50	540.00	84.50	84.50
	Used	54.50	84.50	124.50	139.50	174.50	184.50	184.50	84.50	99.50	159.50	—	74.50	74.50
PRAKTINA	NEW	129.50	—	—	239.50	297.50	—	—	—	—	—	—	—	—
	Used	99.50	—	—	159.50	199.50	—	—	129.50	139.50	—	—	—	—
PENTACON	NEW	89.50	129.50	147.50	152.50	209.50	219.50	219.50	109.50	147.50	209.50	540.00	89.50	89.50
	Used	69.50	109.50	119.50	124.50	188.00	198.50	198.50	89.50	119.50	157.50	—	79.50	79.50
CONSOL	NEW	89.50	119.50	139.50	149.50	199.50	209.50	209.50	99.50	128.50	199.50	540.00	109.50	109.50
	Used	69.50	99.50	119.50	129.50	179.50	189.50	189.50	89.50	109.50	157.50	—	99.50	99.50

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Contax IIIa, Sonnar F 2.5	119.00	168.00
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Kodak Cheveron F 3.5 Bldr	180.50	114.50
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Dejur Fadematic, Mag F 2.5	127.50	49.75
Revere 88, F 1.5	74.50	28.25
Revere Mag F 2.5	99.50	46.00
Revere 80, F 2.5	97.00	39.50
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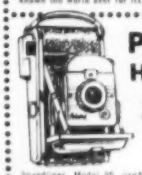

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CONTAX IIA	NEW	179.00	—	—	479.00	—	269.50	234.00	—
	Used	99.40	—	—	279.40	—	153.70	132.40	—
CONTAX IIIA	NEW	209.00	—	—	514.00	—	293.00	258.00	—
	Used	116.20	—	—	298.00	—	165.40	144.40	—

For other camera and lens combinations send for our low discount prices.

KODAK RETINA IIC 104.50

35mm. Front lens element interchangeable with W.A. & Tele elements (below). Combined RF and viewfinder. Spring shutter 1 to 1/500 sec. One stroke rapid film advance lever.

Retina IIIC f2	142.50
Retina Longar	62.95
Retina Curtar	46.50
Retina Universal Finder	13.25
Telephoto attach. for all Retina Cameras	14.85
Wide angle attach. for all Retina Cameras	14.85

For other Retina accessories ask for our latest price list.

ARGUS C-4 42.65

35mm Camera with 50 mm coated lens, coupled range finder, built-in flash synchronization and prism finder. $89.50 Used.

Argus C-3 used	34.95
135mm f4.5 Tele Lens for Argus C-3	39.95

ZUNOW 50 mm f/1.1 249.50

for Leica & Canon or Contax & Nikon with your 50mm Summicron f2, 50mm Summar f2.5, or 50mm Nikkor f1.4 in trade.

This extraordinary lens is the world's finest and fastest lens for 35mm photography. You will be able to shoot in cases where no one else can! And the results will be razor sharp! You can get impression hand held shots in any light! You can see the new now. The grain looks as though they were 5x4. You will have indeed the Zunow f1.1 lens, 9 elements, close focus, depth of field scale built in.

ROLLEIFLEX 187.50

Brand new Automatic Rolleiflex 2.8c Tessar/Compur 1/X shutter speeds 1 to 1/500 sec. latest fastest f2.8 lens.

CONTAFLEX I 89.50

Single lens reflex eye level prism camera with automatic diaphragm. With Zeiss Tessar f2.8 lens synchronized used.

Contaflex II used: 109.50

Telephoto and wide angle lenses, close up lenses and attachments available. Money saving price list free upon request.

ROBOT ROYAL "36" 199.50

With Zeiss Sonnar 50mm f2 Prism Sinar. Double frame 24mm takes 20 sequence shots per winding. Coupled range viewfinder. 1/X type shutter speeds to 1/500.

Used

Write for wide range of Robot accessories at lowest prices. These include underwater housings, electromagnetic releases, microscope adapter, close up rings.

PACEMAKER GRAPHIC 119.50

4 x 5 Crown Graphic with f4.7 lens. For sheet film, pack or rolls. Double extension bellows. Brightframe model LN.

Ask for Price List on new and used Graphics, Graflex, Linhof, Busch, Horizon, Watson and others plus prices and thousands of lenses at lowest possible prices.

OUR BUYERS have shopped the world over to find the best cameras, lenses and other photographic equipment at bargain prices. They have had particular success in Germany, France and Japan and we are now able to sell you the finest photographic equipment at the lowest prices. Take advantage of these special purchases in time for Christmas. We do not expect these items to remain in stock very long. Be sure to write today for any item you are interested in. HURRY!

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Grand Central Camera has fast, sharp lenses and precision, fast-working cameras, available in any combination. Grand Central is one of the world's largest lens centers and can only present, in this listing, a small section of ultra high-speed existing light lenses. Other lenses are available — prices on request.

For LEICA and CANON

	New	Used
35mm f1.5 Canon	$175.00	$109.50
35mm f4 Nikkor	169.50	99.50
28mm f3.5 Canon	134.00	74.50
28mm f2.8 Canon	145.00	84.50
28mm f3.5 Nikkor	149.50	92.50
35mm f2 Summicron	179.50	99.50
35mm f1.8 Nikkor	179.50	119.50
35mm f2.5 Nikkor	139.50	84.50
35mm f2.8 Canon	99.50	59.50
35mm f1.7 Zunow	250.00	—
50mm f1.1 Zunow	456.00	175.50
50mm f1.5 Canon	168.00	75.00
50mm f1.2 Canon	250.00	150.50
50mm f1.2 Fuji	299.50	159.50
50mm f1.1 Zunow	250.00	150.00
50mm f1.4 Nikkor	189.50	99.50
50mm f1.5 Summarit	186.00	99.50
85mm f1.5 Nikkor	299.50	129.50
85mm f1.5 Canon	159.50	119.50
105mm f2 Leitz Summicron	260.00	149.50
105mm f2 Zunow	350.00	—
135mm f2.5 Nikkor	152.50	99.50
135mm f2.5 Angenieux	179.50	119.50

For CONTAX and NIKON

25mm f4 Nikkor	169.50	99.50
28mm f4.5 Biogon	190.00	121.75
28mm f3.5 Nikkor	149.50	99.50
35mm f1.8 Nikkor	179.50	129.50
35mm f1.7 Zunow	250.00	—
35mm f2.5 Nikkor	139.50	99.50
35mm f2.8 Biogon	164.00	99.50
50mm f1.1 Zunow	456.00	199.50
50mm f1.1 Nikkor	299.50	—
50mm f1.2 Zunow	250.00	149.50
50mm f1.4 Nikkor	151.50	79.50
50mm f1.5 Sonnar	139.00	79.50
50mm f1.5 Summar	149.50	129.50
85mm f1.5 Nikkor	299.50	129.50
85mm f2 Sonnar	169.00	119.50
135mm f2.5 Nikkor	152.50	99.50
135mm f2.5 Angenieux	179.50	119.50
180mm f2.8 Sonnar P.S.	229.50	—
300mm f4 Sonnar P.S.	329.50	—

For EXAKTA, EXA, PRAKTICA, PENTACON, etc.

28mm f3.5 Angenieux	129.00	79.50
35mm f2.5 Angenieux	89.50	56.00
35mm f2.5 Lithagon	59.50	—
35mm f1.5 Angenieux P.S.	169.50	119.50
50mm f1.5 Xenon Auto	169.50	119.50
50mm f2 Anastigmat Auto	110.00	69.50
55mm f1.8 Sonnar Auto	169.50	119.50
58mm f2 Biotar Auto	162.50	99.50
58mm f2 Biotar P.S.	79.50	—
75mm f1.5 Biotar	129.50	—
75mm f1.5 Biotar P.S.	139.50	99.50
135mm f3.8 Angenieux	149.50	99.50
135mm f2.5 Angenieux	179.50	119.50
180mm f2.8 Sonnar P.S.	229.50	—
300mm f4 Sonnar P.S.	329.50	—

For MOVIE CAMERAS

		8mm
8mm f1.75	79.95	49.50
25mm f1.5	49.95	39.00
25mm f2.4	59.95	39.00
1" f1	149.50	99.50
1½" f1	74.50	49.50
		16mm
16mm f2.2	49.95	39.00
16mm f1.6	124.50	99.50
16mm f1.5	69.50	54.50
16mm f1	72.00	52.00
25mm f1.4	129.50	99.50
2" f1.9	149.50	99.50
2" f1.5	74.50	49.50

camera
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FRESH COLOR FILM

This 1957 dated film is in its original sealed package fully guaranteed by the manufacturer. Day, or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS

Size.	Kodachrome	McGregor Color	Vitacolor
8mm x 25' dble. roll	$2.90	$2.25	$2.30
8mm x 25' dble. mag.	3.60	3.50	3.90
16mm x 50' mag.	5.40	5.15	5.25
16mm x 100' roll	8.60	8.50	5.15
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	3 for 6.50	3 for 6.50
35mm x 12 exp.		6 for $5	6 for 5.25

FRESH MOVIE FILM

1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll $1.10
8mm x 100' Bolex dble. roll 3.50
16mm x 50' mag. 1.75
16mm x 100' roll Ansco 2.75
16mm x 100' Super XX ASA 100 ..... 3.50
16mm x 100' Kodak Plus X 2.95
16mm x 50' roll, Plus X 1.65
8mm Mag. B & W 2.00
16mm x 50' mag. E.K. X or XX 2.25

BUY SIX . . . GET ONE EXTRA FREE

KODAK 16mm MOVIE Kodak Processing included

G.B. Kodachrome 16mm x 100' Orig. Pack $5.95
G.B. Kodachrome 16mm x 50' Mag. Day 4.25
Super X 16mm x 50' magazine $2.50; 3 for 6.75

ONLY AT AWON!!!

McGREGOR B&W MOVIE FILM

• Fast—ASA 50 • Fine Grain • Prices include processing.
8mm x 25' dble. roll $1.50* 16mm x 100' roll $3.00
*BUY 6 . . . GET ONE EXTRA . . . FREE!

COLOR FILM MFR. PACKS UNDER AWON LABEL!!!!
Late 1957 Date. Price includes processing & mtg. All Kodachrome filters can be used with this film.
8mm x 25' dble. ..... $2.25 ea.; 3 for $6.50
35mm x 20 exp. ..... $1.79 ea.; 3 for $5.00
16mm x 50' roll ..... $2.95 ea.; 3 for $8.25
8mm dble. or 16mm x 100' roll $5.50 ea.; 3 for $16

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With every order of $25 or more (except Kodachrome)—you get a FREE 1-year subscription—$4 value—to Modern Photography or another monthly Camera magazine.

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Brand New
Weston Master II
Exposure Meter
Reg. $33.45
SPECIAL $18.95
complete with leather eveready case

ANSCOCOLOR
1956 Date - Day or Tung.
35mm x 112' $18.95
35mm x 50' 9.95
35mm x 27½' 6.95
35mm x 20 exp. in metal cart. ea. 1.20
6 for $5.50; 12 for $10
35mm x 50' Tung. 6.00

16mm x 400' BULK KODAK
ASA 24—Snap or Dble Perf $6.95
Super XX (ASA 100) Dble Perf $7.95

Lantern Slide Plates
34 per box
3¼x4" or 2x2"
2 boxes for $1
11x14 6 per box $1.50

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50. Reversal. No Processing

SIZE	54 Rolls	17 Rolls	15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	49.50	29.50	17.95

*Camera Spooled.

AERIAL FILM Recent date! In original metal containers.

KODAK XX		KODAK TRI-X	
5¼"x50'	4 for $1	5¼"x20'	2 for $1
5¼"x20'	2 for $1	5¼"x56'	$1.10
5¼"x56'	$1.10	7¼"x62'	$2.98
7"x125'	5.95		

AERO EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20' ..... $5.95 5¼" x 40' $8.95
7 x 18' ..... $5.95 35mm x 37½' $5.95
FREE Compensating Filter with any of above!

35mm Fresh Bulk Negative Safety
Kodak Plus X, Sup XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont #1, #2 or #3
100' ..... $1.98 ea. 400' $7.50
FREE, 100' of ASA 24 w/every 100' order!

35mm x 20 Exp. Cart.
Plus X, Sup XX, Tri-X, Infra Red, Microfile
6 for $1.50 12 for $2.50

CUT FILM SPECIALS
4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK, Infra Red, DUPONT X-F Pan, ANSCO Tri-S Ortho and Process.
8 x 10 original box of 25 sheets $2.50 per box
Your choice of KODAK Infra Red, Tri-X, DUPONT X-F Pan, Arrow Pan, ANSCO Super Pan Press or Portrait Process, Comm. Ortho.
8 x 10—Process Pan or Ortho—25 shts. $1.25
Ansco Color Day or Tung. (10 shts. per box)
4 x 5 ..... $2.00 ea.; 6 for $9
8 x 10 ..... $3.95 ea.; 3 for $10

Use Kodachrome Type A Filter
McGregor, Vitacolor, or Dynacolor
1957 Date Tung.
35mm x 12 exp. ..... 6 for $4.75
35mm x 20 exp. ..... 3 for $5.00; 6 for $9.00
35mm x 36 exp. ..... 3 for $6.00; 6 for $11
Includes Proc. & Mtg.

Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL

	List	SPECIAL
35mm 135C, f4.5 lens	$54.95	$34.95
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 260, Diffused, f6.3 lens	43.95	27.85
No. 270C, Diffused, f6.3 lens	51.95	32.95
No. 260CL, Cold Light, f6.3	57.95	37.10
No. 311, Cond., f4.5	75.95	46.00

ANSCOCHROME 1957 DATE ASA 32
35mm x 100' (orig factory pack) $30.00
35mm x 20' (orig factory pack) w/loader 7.99
35mm x 20 exp. ..... $1.35 ea. ..... 4 for 4.98
120 or 620 ..... 3 for 3.00
16mm x 100' roll (incl. proc.) ..... $8.25 ..... 3 for $24.00
16mm x 50' mag (incl. proc.) ..... 5.40 ..... 3 for $15.60

SPECIAL AWON OFFER! **Bulk Film Special!**
35mm x 100' Kodak TRI-X $3.50
35mm x 100' B&W ASA 24 ..... .98
35mm x 100' Kodak Ortho Pos. film 1.50
35mm x 100' Ansco ASA 50 ..... 1.50
16mm x 400' Positive Film 3.95

EXCLUSIVE—RADIANT
Portable Tripod Screens
Crystal beaded 1956 Model
With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

Val.	SPEC.	Val.	SPEC.
30 x 40 $24.95	$ 9.95	37 x 50 $31.95	$14.95
40 x 40 26.95	10.95	50 x 50 33.95	15.95

Screens are shipped R.R. Expr. collect postage

Fresh ASA 50 Aero Ektachrome
35mm x 20 exp. ..... $1.50 ea. ..... 4 for $5
Processing included
35mm x 40' Bulk ..... $5.00; 35mm x 75' Bulk $7.50
35mm x 75' Bulk plus 4½ gal. devel. kit $10.00

SPECIAL OFFER!
Slightly outdated
AERO EKTACHROME
ASA32 • 35mmx75'
$4.95

Bulk ANSCO COLOR
daylight or Tung.
#534 1955 DATE
35mm x 100' $11.95
35mm x 50' 6.50
35mm x 27½' 4.00

KODACHROME PROCESSING

35mm x 20 exp. mtg.	$1.05	8mm x 25 ft mag.	65¢
35mm x 36 exp. mtg.	2.05	16mm x 50 ft mag.	$1.05
8mm x 25 ft. dble.	1.05	16mm x 100 ft roll	2.55

Check or Money Order must accompany film. All film returned via insured mail.

SPECIAL PURCHASE—LIMITED QUANTITY
8x10—Original Box of 25 sheets—$1.98 ea.
DuPont Process, Kodak Contrast Process Pan.
10x12—Original Box of 10 sheets—98¢
Kodak Contrast Process Pan.
11x14—Original Box of 12 Sheets—98¢
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$1.75
Commercial Ortho.

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CONTACT PAPER—less than 1¢ a print
8x10½", SWGL (100 shts.), #0, 4 ..... $2.50
8x10½", SWSM (250 shts.), #0, 1, 5 ..... 2.75
10x10", SWSM #1, 8 ..... 1 box (100 shts.) .98
8½x11" Reflex Copy ..... (100 shts.) 1.00
11x14", SWGL (50 shts.), #1, 4, 5 ..... 2.00
18x22", LWSM #1, 2 ..... 1 box (50 shts.) 1.98
20x24", SWSM ..... (50 shts.) 1.95
KODAK 35mm x 100' LWSM #3 ..... 2 for 1.00
Ad-Lux LW Flex SM 40"x50' #3 ..... 2.00

BULK MOVIE Fresh DuPont Stock ASA 50
8mm x 400' dble. $5.95 8mm x 1600' dble. $22.00
Camera spooled . . . No processing
8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6! ..... 60¢ ea.

Black & White Movie Film Processing Service
8mm x 25' Dble. ..... $ .55 ea.
16mm x 100' ..... $1.00 ea.
16mm x 50' ..... $ .65 ea.

THIS MONTH'S SPECIALS
• 5x7 Stainless Steel Trays, Brand New ..... 3 for $4.00
• 120 & 620 Kodacolor, Kodak Proc. Incl. 3 for 3.75
• Telephoto Lens, 8mm, 11½, f3.5 ..... 4.95
• Wide angle lens, 7mm, f3.2, F.F. 11.95
• Cardboard Stereo Mounts, 100 for 1.50
1000 for 26.50
• Ansco 35mm Cardboard Mounts, 100 ..... 1.00
1000 for 8.50
• Daylight BULK FILM LOADER & 5 cartridges: 4.95

All Film Absolutely Safe & Reliable
Send 25¢ for complete 36 page catalog listing all photo equipment at unbeatable prices!
20% Deposit on all C.O.D. please, U. S. Excess All film O.D. unless otherwise stated.

AWON FILMS
Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.
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films give their best available-light performances at just about the same advanced speed ratings as are employed with D-76 and Promicrol—about 650 or 800 on Tri-X and 800 to 1,000 with S-X Pan. Experiments with much higher speed indexes showed that under identical conditions the maximum forcing possible with UFG is somewhat greater than D-76 capabilities, and somewhat less than Promicrol's. The reason for this is that after about 14 minutes D-76 tends to build density primarily in the highlights while grain and fog soar upward. Using the same criterion of grain and contrast Promicrol permits considerably more pushing, and in emergencies 25 minutes can be employed, providing that the contrast of the original scene was sufficiently low. UFG's contrast is about equal to that of Promicrol up to about nine minutes, after which it rises quite sharply. This is due in part to its extremely low fog level, which doesn't contribute the over-all veiling that actually is something of an advantage in forced processing because it tends to add more density to the shadows than to the highlights, thereby holding contrast in check. An account of one experiment serves to put UFG's performance with fast films into focus.

A picture was made in an indoor bus terminal containing average subject and lighting contrast. Eighteen rolls of S-X Pan were exposed at the same shutter speed, 1/25 second. The Brockway Director incident-light meter indicated an exposure of 1/25 at f/4 for a rating of 500. Each roll then received five exposures at every diaphragm marking from f/2 to f/16, giving effective film-speed ratings of 125, 250, 500, 1000, 2000, 4000, and 8000. The film used was Du Pont S-X.

Four rolls were developed in D-76 for 10, 12, 14, and 16 minutes, respectively. Six rolls were developed in Promicrol for 9, 12, 15, 18, 21, and 24 minutes. The maximum and minimum times given for these two developers were based on our past experience and represent the practical limits, in terms of good negative quality, for both soups. The eight remaining rolls were developed in UFG for 2, 4, 6, 8, 10, 12, 14, and 16 minutes. All development was at 68 F with intermittent agitation.

The negatives were examined with a high-power magnifier, densitometer readings were taken, and a set of carefully controlled test prints was made. From this we concluded:

1 The best D-76 negative was the 1000-index exposure on the 14-minute roll. Promicrol's best negative was also the 1000-exposure, which was very good on both the 15- and 18-minute rolls. Even with the shorter developing times of 10 minutes in D-76 and 9 minutes in Promicrol, all of the shots made at 500, 250, and 125 were too dense and too flat.

2 UFG's 1000-speed-index exposures came up beautfully on both the 6- and 8-minute rolls, and 7 minutes would apparently have been ideal. Over-all contrast was just about equal to the 15-minute Promicrol shots, somewhat lower than the 18-minute Promicrol and the 14-minute D-76 rolls. Contrast in the shadows

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8¼" f/4 F-56 camera for vertical mapping and oblique photos. Takes standard aerial roll or cut film. Operates manually or automatically. Speeds to 1/225. Complete with two roll-film magazines, spare spools, 12-septum cut film mag., adapter, oblique finder, cables, fitted carrying trunk. Cost U. S. Govt. $2551.31. A great buy for you at less than the price of the lens alone.

COMPLETE OUTFIT ONLY **$199.50**

BELL & HOWELL 35mm EYEMO MOVIE CAMERA

Quick-wind attachment, 2" f/4.5 Eymax lens, 100' capacity. Professional equipment. List over $500. Costs you only **$119.50**

Free$$ Free$$ Free$$

Darkroom gloves, FREE when requested, with every order for $5 or more laboratory equipment! Durable rubber. Medium and large sizes.

K-20 AERIAL CAMERA

With 6-½" f/4.5 lens. 55 negs. Hand held. Hi-speed sequence. Cost Gov't $700.

Carry Case FREE **$54.50**
6 Rolls of film FREE

G.E. PROJECTION BULBS

750 watt. Fit all standard projectors. List $4.50 each.

3 for **$4.25**

7" f/2.5 AERO EKTAR

Coated. For hi-speed, color, existing light. Cost Gov't $485. Adapts to most cameras.

NEW, **$58.50**
USED, **$47.50**

LENS ADAPTERS, fit Aero Ektar to Speed Graphic 4 x 5 . . $17.95.
Write for mount prices for YOUR camera.

HIGHEST TRADE-IN PRICES

HollyCam gives you HIGHEST PRICES on your old equipment—trade it in on the equipment you want, with LOWEST PRICES at HollyCam! Sell HIGH, buy LOW! Convert unwanted equipment into a trade allowance on something you really need! Write today for trade-in quotations! GUN CAMERAS WANTED.

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Trade a little time for Huge Savings. We furnish EK or Agfa safelight glass, you provide simple box and socket

	List	OUR PRICE
FOR PAPER PROCESSING:		
8x10 EK Wratten Series OA	$2.75	$1.35
5x7 Agfa A5, or Series 1	1.85	.90
3¼x4¼ Kodak Series OA, Brownie	.85	.40
FOR FILM: 5" round, Series 2	1.57	.75

ENLARGING PAPER SPECIAL

8x10 Single weight glossy. Our regular price, $3.45.

THIS MONTH ONLY, **$2.95**

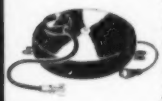
All merchandise is from U.S. Gov't Stocks. Equipment not listed as new or reconditioned, is used. Film and paper is manufacturer's original pack. Not re-spooled, re-slit, or re-perforated.

NEW! CUT FILM HANGERS

Genuine TENITE and BUTYRATE, corrosion-proof. Channel type. Smooth surface won't scratch emulsion.

PRICES PER DOZEN LIMIT TWO DOZEN	List	Our Price
4" x 5" size	$11.40	$2.50
5" x 7" size	12.00	2.75
8" x 10" size	15.00	3.00

BELL & HOWELL CORDOMATIC REELS



Brand new. 50' extension cord connects speaker to projector. Rewinds automatically. Adapt it for other uses. List $24.50 **$9.95**

Filters By POLAROID

3 optical glass color contrast filters. Can be mounted for any camera. Complete w/carrying case. Cost U.S. over $64.20.

OUR PRICE **$3.95** SET

NEW 4x5 Cut Film HOLDERS

In mfr's original box! Over 25% discount!

10 for **$30.85**

guarantee

Of course Hollywood Camera Co. guarantees all supplies and equipment! All film and paper is outdated surplus, tested and approved in our own lab and guaranteed good.

16mm FILM

50' Mag. Reloads, ASA 50 Rev	28/	$11.95
50' EK Mag., Plus X Reversal	3/	4.10
50' EK Mag., Plus X, Super XX Neg.	3/	3.50
50' EK Mag. Super X Reversal	3/	3.75
200' EK Plus X Negative	Ea	2.50
400' EK Super X Reversal	Ea	3.50
400' EK Super XX Negative	Ea	4.45
EMPTY 50' Mags., U Reload	10/	4.10

CUT FILM

		PER BOX
2x2 Lantern Slides, Med #2	36	$ .89
3¼x4 Lantern Slides, Med #2	36	.98
4x5 Outdoor Ektachrome	25 Sheets	2.90
5x7 Ektacolor, indoor type	10 Sheets	2.95
8x10 Ansco Color Daylight	6 Sheets	3.50
20x24 Ansco Commercial	24 Sheets	29.50

AERIAL FILM

5¼" x 40' Aero Ektachrome	$ 4.50
5½ x 50' Super XX	1.95
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3¼x5¼	SWG, 4	500	1.90
4x6	DWG, 3	144	1.00
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7½x7½	SWG, 0	144	1.00
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8x10	SWSM, 3	144	2.75
8x10½	SWSM, 1	144	1.25
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8x10½	LWFSM, 2-3	144	1.90
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10x10	SWSM, 3	144	2.75
10x10	SWSM, 1	144	2.45
10x10	LWFSM, 2-3	250	3.70
10x10	SWSM, 2-3	250	3.20
11x14	LWFSM, 2-3	50	2.15
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was higher than Promicrol's 15-minute immersion, and on par with the 18-minute Promicrol and 14-minute D-76 negatives. The grain was considerably finer than the 14-minute D-76 development, and very slightly better than the 15-minute Promicrol treatment.

3 The 500-speed-index exposures on both the 4- and 6-minute UFG rolls were quite good, and again an in-between immersion time would probably have been better than either of these developing times. With the 4-minute development the 500 negatives were very fine-grain (for this very fast film) and over-all printing contrast was only slightly on the flat side. Mysteriously enough, the shadow contrast was almost as good as with the 1000-rating exposures developed for 6 minutes. Actually, we should say *effective* shadow contrast because the densitometer measurement indicated more flatness than was noted in the control prints made on a standard No. 2 Kodabromide paper. Thus, while the 500-index proved to be no advantage (or really disadvantageous) with D-76 and Promicrol, with UFG it offered increased fine-grain and adequate printing contrast, as well as the potential advantage of being able to suppress harsh subject lighting contrasts.

4 Measured in terms of realistic over-all printing contrast and relatively fine-grain, the fastest D-76 negative of acceptable quality was the 2000-exposure given 16 minutes development. This negative was very closely matched by the 24-minute Promicrol development's 4000-rated negatives.

5 UFG's 2000 negatives were considerably better than D-76's 16-minute performance and very close to Promicrol's 2000-rating with 21-minute development. The UFG 2000 negatives, which were best on the 12-minute roll, had somewhat more over-all and shadow contrast than the Promicrol comparison, and the grain was either as fine or perhaps very slightly finer.

6 At 4000 UFG came close to Promicrol, but the marks must go to the old pro whose softer action and higher fog level teamed up to produce a *less bad* negative.

From this and other similarly conducted tests we can state that with Tri-X and S-X Pan UFG will produce negatives of optimum available-light quality with speed ratings as low as 400 and as high as 1000, and at 2000 it will hold its own with such champs as Promicrol and Microphen. At ratings higher than 2000, however, the softer-working British imports are somewhat preferable. On the other hand, while Promicrol has very little (and Microphen almost no) latitude in the direction of underdevelopment to cope with overexposure, UFG is able to cope very well with immersion times cut back to as little as 3 minutes.

This feature paid off quite handsomely at the recent Democratic Convention, when it was used for all of the 35-mm shot by the United Press as well as International News Photos. The object of both of these wire services was to produce fully exposed negatives which could produce soft prints for the wire-photo transmitter as well as prints of normal con-

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Argus C-44 ctd. f2.8	99.50	55.50
Bolsey Jubilee f2.8, case & flash	79.50	39.00
Canon IV S-2, f1.8	284.00	128.00
Canon, V, f1.8	350.00	210.00
Edixa C, ctd f2.8	49.95	29.95
Contessa, f2.8 ctd RF	—	65.95
Kodak Retina II f2	—	49.50
Kodak Retina IIA f2, Rfdr	127.50	64.00
Kodak Retina IIC f2.8	139.50	79.00
Kodak Signet f3.5, case & flash	92.50	36.00
Kodak Pony 135, f4.5	29.75	13.95
Kodak Bantam Special, f2	—	61.00
Konica II ctd f2.8	89.75	54.50
Minolta A, ctd f3.5	49.95	29.50
Minolta 35, f2.8	159.50	95.50
Ricoh 35, f3.5 case & flash	59.95	29.00
Voigt Prominent ctd f2	220.00	118.50
Voigt Vitessa ctd f2	127.50	69.50
Voigt Vitessa 1 ctd f2	159.50	97.50

35mm SINGLE LENS REFLEX

	New	Used
Contaflex I, f2.8 ctd Tessar	$169.50	$ 66.50
Contaflex II, f2.8 ctd Tessar	199.50	108.50
Exa f2.8 ctd	85.00	36.00
Exakta V, f2 Zeiss	249.50	119.00
Exakta VX, f3.5 ctd Tessar	199.50	124.50
Exakta VX, f2.8 Auto Westanar	239.50	136.50
Exakta VX, f2.8 ctd Tessar preset	279.50	149.00
Exakta VX, f1.9 ctd Auto Xenar	341.70	185.50
Exakta VX, f1.8 ctd Angenieux	369.50	179.00
Pentacon f2.8 Auto	249.50	108.50
Pentacon f2 ctd Biotar	249.50	87.50
Rectaflex f2 ctd Xenon	329.50	119.50
Praktina F-X f2 Auto Biotar	297.50	179.00
Praktina F-X f2.8 Tessar	192.50	137.50
Praktica F-X ctd f1.9 Meyer preset	139.50	57.50
Praktiflex f2 ctd Biotar	169.50	72.50
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	New	Used
Leica IIIC, f3.5 Elmar	—	$76.00
Leica IIIC, f2 ctd Summitar	—	95.00
Leica IIIF, f2 ctd Summicron	$336.00	164.00
Leica IIIF, f2 ctd Summitar	268.50	140.50
Leica IIIF, f1.5 ctd, Summarit	357.00	170.00
Contax II, f2 Sonnar	—	64.00
Contax IIA, f2 ctd Sonnar	345.00	129.00
Contax IIA, f1.5 ctd Sonnar	374.00	154.50
Contax IIIA, f2 ctd Sonnar	383.00	168.95
Contax IIIA, f1.5	412.00	178.00
Nikon S f2	—	106.50
Nikon S2 f1.4 ctd Nikkor	345.00	218.50

LEICA LENS SALE

	New	Used
28mm f3.5 Nikkor	149.50	76.50
35mm f2.8 ctd Biogon	183.00	75.95
35mm f3.5 ctd Nikkor	89.50	50.00
35mm f3.5 ctd Summaron W.A.	96.00	54.00
85mm f2 ctd Nikkor	175.00	85.00
90mm f4 ctd Elmar	90.00	53.50
135mm f4.5 ctd Hektor (Bh)	125.00	60.00
135mm f4 Sonnar	146.00	66.50
135mm f3.5 Nikkor	135.00	66.50

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for, Exakta, Contax-D Praktica, Pentacon

	New	Used
28mm f3.5 ctd Angenieux	$120.00	$ 63.00
35mm f2.5 ctd Angenieux	99.50	53.00
35mm f2.8 ctd Auto Zeiss	149.50	88.00
40mm f3.5 Makro E	89.95	55.00
75mm f1.5 Zeiss Biotar	211.50	79.50
90mm f2.5 ctd Angenieux	94.50	55.00
135mm f3.5 ctd Angenieux	89.50	51.00
180mm f5.5 ctd Xenar	84.95	57.00
400mm f5.5 Meyer Tele Megor	195.00	89.50
800mm f6.3 TV Telon	750.00	399.00

2¼ x 2¼ REFLEX

	New	Used
Exakta 66, f2.8 Tessar V-X	$319.50	$159.50
Kodak Reflex II, ctd f3.5, sync	155.00	47.50
Ikoflex IA, f3.5 Tessar	99.00	57.00
Rolleicord IV, f3.5 Xenar M-X	134.55	59.50
Rolleicord V, f3.5 Xenar M-X	134.55	71.00
Rolleiflex Standard, f3.5 Tessar	—	46.00
Rolleiflex Auto, f3.5 Tessar		78.50
Richoflex, f3.5	39.95	16.00

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300 w TDC Model D	67.50	27.00
300 w TDC Headliner	39.95	17.00
500 w TDC Duo 500	84.50	53.50
500 w Revere 880	144.50	68.50
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2¼ x 3¼ Exact 66, f4.5 Cond	142.75	79.50
2¼ x 3¼ Solar 120, f4.5 Cond	114.50	67.50
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3¼x4¼ Ann Speed Graphic, f4.5, cpld RF, flash	—	83.50
3¼x4¼ Pacemaker Crown, f4.7 cpld RF, flash	—	117.50
4x5 Ann Speed, f4.7 cpld RF, flash	349.50	97.95
4x5 Pacemaker Speed, f4.7 cpld RF, flash	348.00	167.50
4x5 Linhof, f4.5, cpld RF, flash	427.50	197.50
4x5 B&J, f4.5, cpld RF, flash	265.00	87.50
4x5 Busch, f4.5, cpld RF, flash	263.00	89.50

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	New	Used
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Keystone K-25 f1.9	89.95	35.50
Keystone K-32 f2.5	84.95	41.00
Revere 88 f2.5	72.50	28.00
Revere 80 f2.5	97.50	42.00
B&H 172 A f1.9	199.95	114.50
De Jur Fadematic f1.9	174.50	107.50
Keystone K-45 f1.9	139.50	79.50
Revere 8-63 f2.8	152.50	81.50
Revere 44 f1.9	164.50	89.50
B&H 172 B f1.9	164.95	87.50
De Jur Fadematic f1.9	142.50	84.50
Keystone K-4 f1.9	104.50	62.50
Kodak f1.9	149.50	94.50
Revere 40 f2.5	104.50	47.00
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	New	Used
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B&H Regent, case 500w	179.95	87.00
Keystone K-109, 750w	149.50	71.00
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Revere 90 750w	125.00	61.00
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	New	Used
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Cine Kodak K-100, f1.9	269.00	166.50
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Keystone A-12 ctd f1.9 Turret	159.50	87.00
Keystone A-9, ctd f2.5	99.50	47.00
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Helps you operate your Automatic Slidechanger at distances up to 15 ft. from projector. Reg. $29.95. (with purchase of 12 mags. or more) ONLY **$14.95**

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Trays for your Selectron Change-O-Matic or Project-O-Matic. Hold 30 slides ea. in cardboard, glass, metal mount.

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f/2.5, 135-mm. Angenieux	179.50	125.60
f/3.5, 135-mm. Angenieux	89.40	63.00
f/4.5, 180-mm. Angenieux	96.00	66.00
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1956 Autom. New Flash Model EXAKTA VX

• Single Flash Post (no more confusing 4 holes) • Internally improved shutter • Body lock, prevents accidental double exp. even w/Penta Prism • New Exp. counter • Standardized Rewind Button.
With your old Exakta VX (body for body) ..... ONLY **$39.50**

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Write for special prices!

NEW 1956 RETINA IIIC

• Built-in Exposure Meter • Interchangeable Lens • New Lightvalue system • Selftimer • Fully synchr. • Rapid Wind Film Lever (Optional Lenses).

ONLY **$59.50** (plus your old Retina IIA)

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Brand-New FAMOUS MAKE F3.5/135mm, fully automatic TELEPHOTO LENS
LIST $149.50
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Interchangeable 3-way focusing system, new direct optical viewfinder. • Focal plane shutter with 1 sec. to 1/1000th speed • Delayed Action selftimer • Autom. film transport and shutter cocking • Interchangeable fully autom. lenses • Built-in flash synch. for flash and strobe.
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for the world's most versatile camera:

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We have the Autom. Split Image Rangefinder Glass for your camera. Interchangeable with ground glass. No install needed.
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Complete with Push Button control for AC battery, built-in charger, variable voltage control from 110V-250V, half light control for close-ups. Interchangeable wide & narrow beam reflector, bracket and cord.
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for 35mm Cameras

Ideal for Macro & micro photography, copy work, portraits, still life pictures. Focusing synchronization of the AUTO-UP to coupled range finder is extremely accurate. Specially designed lenses to the most noted authority on optics in Japan. Similar in quality to German Proxar lens.
Model B (for all 35mm 3.5 & 2.8 lenses). Model L (for Summitar) Specify! **$5.95**

Brand-New 1956

PRAKTIFLEX FX OUTFIT

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American introduces the ALL-NEW

1956 PRAKTICA F X 2

• Single lens 35mm Reflex • Newly designed focusing finder • New internally improved shutter (optional) • New FLUSH FIT PENTA PRISM Flash Mechanism.
Write for prices w choice of lenses. **$44.50** plus your old Praktiflex Fx or Praktica FX (body for body)

TRADE UP to the SENSATIONAL PRAKTINA FX

the rave of all magazine and press photographers!

LATEST 1956 PRAKTINA FX with Penta Prism Rangefinder Automatic Biotar F2	$129.50 + your Pentagon, F2 Westagon
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Factory Guarantee Importers Certificate	$119.50 + your Supreme Hexagon, F2 Biotar P.S.
	$169.50 + your Praktiflex FX, F2.8 Tessar P.S.
Owner's Registration Card	$169.50 + your Praktiflex FX, F2.8 Westanar Auto.
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NEW AUTOMATIC ROLLEIFLEX

• Automatic Exposure selection • New light value scales • Big focusing knob —Special feature: Optional disengagement for LVS scales.

• Intentional double exposure device plus your old Rolleiflex MX. **$65.00**

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Brand-New LATEST NIKON S-2 $58.50 plus your Contax IIA
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Write for other trades & special prices.

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ANNOUNCING THE NEW

1957 POPULAR PHOTOGRAPHY

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PHOTO CONTEST

LAST YEAR'S CONTEST WAS SUCH A HUGE SUCCESS WE'RE RUNNING IT AGAIN

WITH **SPECIAL PRIZES FOR HIGH-SCHOOL CAMERA CLUBS**

108 PRIZES FOR STUDENTS

1st.....**$1,000.00**
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2nd.....**$500.00**
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3rd.....**$250.00**
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5 prizes.....**each $100.00**
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50 merchandise certificates worth $10.00 each, redeemable at photo-supply store where entry blank was obtained.

50 subscriptions to POPULAR PHOTOGRAPHY

PLUS

$100.00 MERCHANDISE CERTIFICATES FOR HIGH-SCHOOL CAMERA CLUBS WHOSE MEMBERS WIN ONE OF THE TOP EIGHT PRIZES! One of these prizes could purchase much needed equipment for your club.

FOLLOW THESE SIMPLE RULES:

1. This contest is being held to encourage the use and improvement of photography among young people, and is open to all high-school students in the United States and Canada. Employees of POPULAR PHOTOGRAPHY, the Ziff-Davis Publishing Company, and their families are not eligible. CONTEST OPENS SEPTEMBER 6, 1956 and CLOSES JANUARY 15, 1957.

2. Prizes will be United States Savings Bonds, Series E., merchandise certificates, and subscriptions to POPULAR PHOTOGRAPHY. Values of prizes listed are maturity values of the bonds. Merchandise certificates redeemable only at photo-supply store where entry blank was obtained.

3. The prizes will be awarded to the students whose photographs are judged best by the editors of POPULAR PHOTOGRAPHY. In case of ties, duplicate prizes will be awarded.

4. Eight special prizes of merchandise certificates worth $100.00 each will be awarded to the high-school camera clubs whose members win one of the eight top prizes. If there is no organized camera club at the school, the prize will be awarded to the school and may be used to help establish one.

5. Black-and-white photographs only are eligible, and each contestant may submit no more than six prints. There are no restrictions as to subject matter, and unmounted prints of any size up to 11x14 are eligible.

6. Each print must have secured to it a filled-in entry blank available only at your photo-supply store. Information requested on the blank should be printed or typewritten. Failure to provide full information on entry blanks will disqualify the print.

7. Entries will not be returned; nonqualifying prints will be destroyed immediately following announcement of the prize winners. The Contest Editor will not enter into correspondence of any kind regarding entries.

8. Prize winners will be announced in the June 1957 issue. Prize-winning prints and negatives, including all reproduction and promotional rights, become the property of POPULAR PHOTOGRAPHY. Students winning prizes will be required to furnish original negatives before prizes are given, as well as model releases where necessary in the judgment of the Contest Editor. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

9. Address all entries to High-School Contest Editor, POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N.Y. Entries must be postmarked not later than midnight of January 15, 1957.

ENTRY BLANKS AVAILABLE ONLY AT YOUR NEAREST PHOTO-SUPPLY STORE

CONTEST CLOSES JANUARY 15, 1957 WINNERS PUBLISHED JUNE, 1957, ISSUE

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NEW BROWNIE PROJECTOR
- AC Only
- 300 watt
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NEW BROWNIE MOVIE CAMERA I (Disc.)
- Fast f2.7 ctd. lens
- Economical 8mm color

BOTH ONLY $77.00
PROJECTOR ONLY $62.00

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Display Model
EXPOSURE METERS
New performance guaranteed

	Reg.	Special
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Sixtomat x3	29.95	19.95
G.E. PR2 w. case	34.50	24.95
Weston III w. case	32.50	23.95
Argus L3 w. case	16.95	11.95
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59.95 Value
ONLY $32.95
Leather Case $6.95

- Single-window combined coupled rangefinder and viewfinder.
- Automatic rapid film wind, automatic shutter cocking, film stop and film counting.
- Double exposure prevention.
- 45mm Neokor f:3.5 hard coated fully corrected lens with excellent resolving power assuring edge to edge sharpness.
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- Flash synchronized. ● Built-In Self Timer.

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BUY 3 ROLLS AND SAVE!

3 ROLLS	Reg.	Sale
35mm. Kodachrome 20 exp.	5.55	4.44
35mm. Kodachrome 36 exp.	7.80	6.04
35mm. Kodachrome 20 exp.	5.55	4.44
120 or 620 Ektachrome, Kodacolor, or Anscochrome	3.75	3.00
8mm. Kodachrome, roll	7.20	5.75
8mm. Kodachrome, mag	11.25	9.30

We guarantee this film to be genuine Eastman Kodak film in original factory package ... not reloads.

BEADED SCREENS

New Low Prices!

SIZE	REG.	SALE
30 x 40	14.95	8.97
40 x 40	16.95	10.17
37 x 50	19.95	11.85
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For slides and movies. Beautiful, durable surface. Adjustable metal tripod legs. Metal carrying case.

SOLIGOR TELEPHOTO LENS
FOR POPULAR ARGUS C-3, EXAKTA, PRAKTAFLEX, and PENTACON CAMERAS
- 135mm True Telephoto 5-Element F4.5 Lens
- Operates Directly with Focusing Range Finder

$39.95
Value 75.00

FAN FOLD B. C. FLASH
Collapsible, folds to 2x4¾", fast light ejector. Specify camera.
SALE PRICE $5.95 With case
B.C. Battery $1.15

TERRIFIC TRIPOD OFFER
STAR D CONQUEST ELEVATOR
3 section, with Multi-Cam Platform and tilt panhead.
Reg. $19.95
SALE PRICE $13.95
Specify Color: Gold, Blue, Copper, Red.
Star D18, 3 Section, Reg. $16.40
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trast for other purposes in the future. In addition, they wanted these negatives within minutes of their delivery to their respective darkrooms.

For these reasons a rating of 500 was chosen for both S-X Pan and Tri-X. This rating proved perfect for a 4-minute UFG immersion and permitted exposures of 1/100 second at f/4 or f/5.6 in most areas on the convention floor. More than this, UFG cut the processing time required by at least 70 percent and afforded greatly expanded exposure latitude. Underexposure is automatically less harmful with a 500 rating than with a 1000 rating, and an accidental one stop under with a 500 rating (which occurred frequently) brought us to 1000 and required only 2 to 3 minutes additional processing time. Accidental overexposure, while more likely at 500 than at 1000, did not prove at all serious because of the very short processing times.

If UFG is a top performer on high-speed films it is a champion with those in the medium-speed category. Based upon our tests with UFG and past experiences with many other fine-grain developers we can state that no developers produce any finer grain unless they are of the solvent type which produce a pseudo fine-grain *effect* by shaving away the outer grain-clump edges. And, it should also be noted that in addition to undermining crisp resolution and contour sharpness (or *acutance*), these old-line fine-grain developers require at least a full stop's additional exposure.

The accompanying chart sums up our exposure recommendations for Ansco Supreme, Kodak Plus-X, and Verichrome-Pan. The 12-minute maximum push recommended for both these films and the high-speed films is based upon the production of very fine-grain negatives of proper contrast to print with little or no trouble on a standard No. 2 paper grade. The grain at 4-to-5 minutes with the 160 or 200 speed indexes is somewhat finer than that of the 6-to-8 minute 320-to-400 negatives. The difference, however, is very slight and many photographers will appreciate not only the shorter exposures, but the more vigorous contrast of the 320-400 ratings.

UFG and any one of these medium-speed films are an almost perfect combination for use with today's modern portable speed-light units. Full guide numbers are obtained with developing times running between 6 and 8 minutes, and normal contrast requirements for miniature negatives will almost always occur at 7 minutes. Users of roll film may want to extend this time to a maximum of 9 minutes, although 8 minutes should suffice.

The UFG story is a little bit more complicated in the case of thin-emulsion films. There can be no question but that the maximum thin-film acutance and sharp rendition of fine detail is achieved with a precisely balanced compensating *non-fine-grain* developer such as F.R.'s formula X-22 and the Neofin Red and Blue developers. But for many photographers, the image quality of these thin-emulsion films is so fabulous that something less than the maximum acutance and resolu-

What a Meter!

It's *Automatic!*

BERTRAM
BEWI
Automat "A"
EXPOSURE METER

1 Press Button ... Hold a Second!

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tion is still counted as a modern miracle. And, if the sacrifice is not too great it may be worth-while to use a fine-grain developer which offers advantages not afforded by the non-fine-grain compensating developr.

Ethol UFG is such a developer, especially when used with medium-contrast thin-films like Kodak Panatomic-X and Adox KB-17. With these films UFG will perform so well that only the most terribly discriminating photographers who make very large prints with double condenser enlargers and focus critically upon the grain are apt to note any difference at all. And, it will afford at least five advantages over the compensating soups.

First of all, UFG is considerably cheaper than the prepared liquid-concentrate one-shot developers and may cut your costs to perhaps one fifth of what you may now be paying to develop a roll of film. Then, it has finer grain, and this may well offset the slight loss in acutance and resolution. In addition, the use of UFG affords greater exposure and development latitude and increases the thin-emulsion film's ability to cope with very harsh lighting contrasts.

Both Panatomic-X and KB-17 work very well at their more-or-less standard (*although unofficial!*) ratings of 50 or 64. When necessary, ratings up to about 100 can be used with a 4-to-5-minute development time, and some photographers report even higher ratings with proportionally longer immersion times. For best results, however, the 50-64 ratings coupled with an average immersion of 3½ minutes should be adhered to as faithfully as possible.

High-contrast thin-emulsion films such as Adox KB-14 and Ilford Pan-F are not quite as happy in UFG. When these extra-thin-emulsion films are developed in a fine-grain developer they tend to lose contour sharpness very rapidly and the resulting prints often appear less than perfectly sharp. The inherent graininess of these films is so microscopically fine that fine-grain development becomes not merely superfluous, but disadvantageous. The result is more to reduce sharpness than to improve graininess. It might also be stated that these very slow thin-emulsion films are relatively more difficult to live with and require so much more precision in exposure and development that there just isn't any point to using them unless they are processed in one of the special thin-film developing formulas. In emergencies UFG can be used, however, and instructions are given for this at the foot of the table on page 138.

Because of the very short immersion times involved in using UFG, extra pains must be taken to maintain accurate timing—and this applies whether or not you inspect. The best practice is to fill the developing tank prior to going into the dark to load the reel. The loaded film reel is then plunged quickly into the developer to insure even development, and vigorous agitation is given during the first 20 or 30 seconds. Instead of pouring the developer out through the top of the tank it is advisable to have your rinse or shortstop and hypo ready in separate graduates, spare tanks or other vessels so

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that the lights can be turned off and the film reel quickly withdrawn from the developer, drained, and plunged into the rinse and then the hypo.

Because of its panthermic qualities UFG can be used over a temperature range from about 55 to 90 degrees. A table summarizing the manufacturer's claims in this connection is given on page 138. From this it is apparent that minor temperature variations of say plus or minus 2 F are not at all critical, despite the short immersion times.

Ethol UFG is supplied as a single-powder dry mix which dissolves easily in water at 90 F with less than the normal amount of stirring. When properly mixed, UFG has a pale-brown cast similar to that of weak tea. This should cause no concern—it isn't oxidation, just the color of the ingredients. In some communities a semi-solid froth will float to the top. This will disappear during the time consumed adding the required volume of cold water and lowering the temperature of the mix down to the recommended 70 F.

The keeping qualities of Ethol UFG are, as we have previously indicated, really excellent, and in a brown stoppered bottle it will outlive almost any other developers on the market, certainly the fine-grain developers. This life can further be extended by using UFG replenisher. The replenishment ratio is approximately ½ ounce per roll of film (80 square inches of emulsion surface), and this should not be exceeded by very much more. The habit of wasting developer and then using the replenisher to fill the developer bottle frequently causes the developer to become excessively contrasty. The ½ ounce per roll really works, and a quart of developer and another of replenisher should last for almost 70 rolls with little or no change in developing times.

Ethol UFG then stacks up as a top-flight all-around developer for all film formats which delivers optimum effective film speed ratings with the high-speed available-light materials, minimum graininess and superb gradation and contrast with the general-purpose middle-of-the-road films, and only an expert's eyelash less than maximum image quality with medium-contrast thin-emulsion films. It should appeal strongly to those workers who prize simplicity and standardization, as well as those to whom cost is an important factor. Its ability to deliver fine grain in three-to-five minutes will appeal to harried professionals fighting deadlines as well as anxious amateurs who are impatient to see their negatives as soon as possible. And we feel free to predict that this sleeper is going to prove a comer.

Ethol UFG is manufactured by Plymouth Products, 441 Plymouth Court, Chicago 5, Illinois. It is available in quart units priced at $1.00, with quarts of replenisher listing for $1.25. In the one-gallon size the developer sells for $3.50, the replenisher for $4.00. Larger professional sizes up to 48-gallon drums are also available. The developer has been available throughout the mid-western states for some time, and should be appearing on both the East and the West coasts at the time this article appears.—▶

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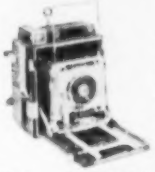

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	135mm Optar f/4.7	$368.00	$319.00
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	150mm Schneider Xenar f/4.5	$348.00	$299.00
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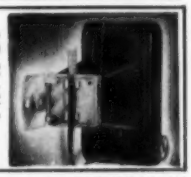

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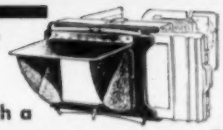

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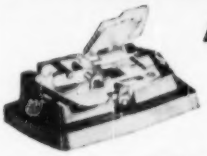

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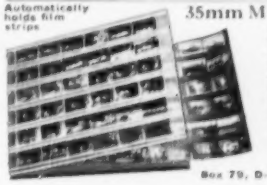

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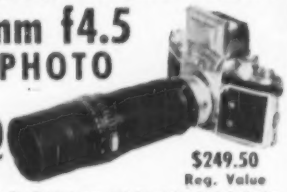

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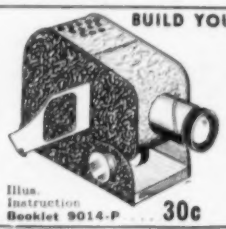

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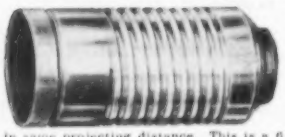

F. L. only 1" . . . or 1/2 that of standard 16mm projecting lens. Gives you a big picture—4 times the size normally obtained in same projecting distance. This is a 6 element coated lens manufactured for use in an expensive Juke Box Projector. Would normally retail for about $30.00. Lens unit mounted in a standard sleeve with an O. D. of 1 3/16" which fits most 16mm projectors. Brass tubing available to change O. D. for adapting to other sizes from 1" to 1½". Direction sheet included. Back of this lens must come to within 5/16" of film. Excellent for making your own projector taking Viewmaster-size film, or for making a contour projector.

Stock No. 30,119-P ..... **$9.50 Pstpd.**
Sleeve Adapter, 1" O. D.
Stock No. 40,126-P ..... **$1.00 Pstpd.**

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Homebuilt Telescopes	9006-P	40c
Method to Clean Precision Optics	9024-P	15c
Homebuilt Riflescopes	9018-P	40c
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Reticles and Their Uses	9019-P	45c
ULTRA CLOSE-UP Photography	9042-P	60c
Infra-red Light and Its Uses	9040-P	75c
Homemade Stereo-Adapters	9032-P	30c
Homemade Stereo-Viewers	9034-P	30c
Photo Microscopes with Pen Microscope	9029-P	10c
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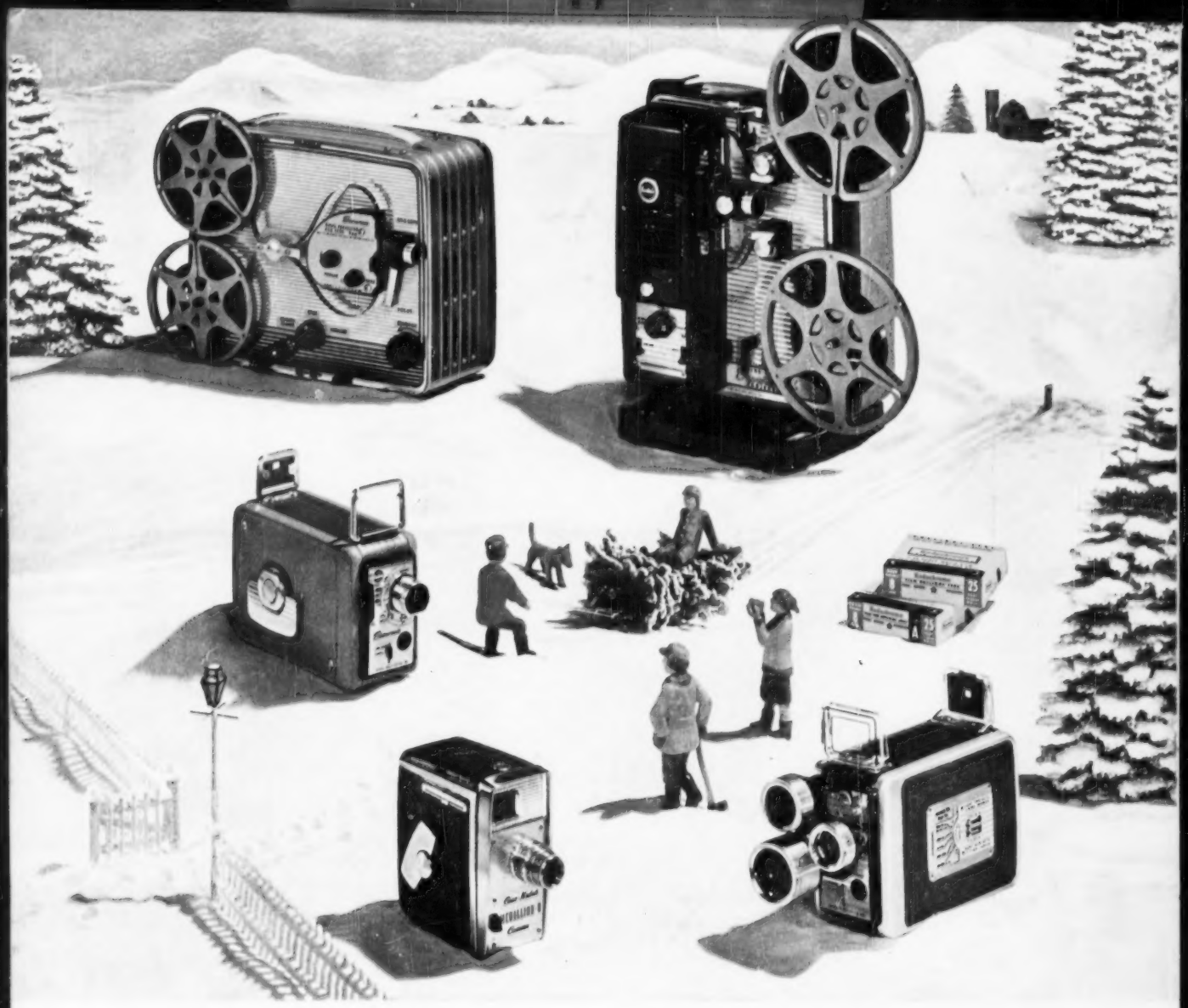

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